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## KORNGOLD OPERA GAILY INTRODUCED BY PHILADELPHIANS

American Première of "The Ring of Polycrates" Given by Civic Opera Company with Conspicuous Success—Score Is Product of Austrian Composer's "Wunderkind" Period—Orchestration Done by Zemlinsky—Amusing Libretto Skilfully Treated in Modern Idiom—Classical Subject Forms Basis of Comedy—Difficulties in Presentation Ably Overcome

PHILADELPHIA, Feb. 11.—Erich Korngold's "The Ring of Polycrates" ("Der Ring des Polykrates") was produced for the first time in America at the Metropolitan Opera House last evening. This charming work by the composer of "The Dead City" received an admirable presentation by the Philadelphia Civic Opera Company, which, for the first time in its history, introduced a novelty to its patrons. The music drama, which is in one act, formed half of a delightful bill that included a performance of "Pagliacci."

"The Ring of Polycrates" is a product of Korngold's *wunderkind* period. Nevertheless it shows characteristics of later achievements, and indications of immaturity are remarkably rare. Young Korngold—he is even today a considerable distance from middle life—was but fifteen when he wrote music (which is extremely authoritative and skilfully expressed in the modern idiom) for the amusing libretto devised by H. Teweles. The orchestration was, indeed, done by Zemlinsky and is largely modelled upon the methods of Richard Strauss, with rather extraordinary hints of the later Korngold himself.

The book is classical in allusion, but not in action or locale. Herr Teweles has evolved a bright little comedy concerning two pairs of lovers. There are a Saxon "hofkapellmeister," his wife and his copyist—also a tympanist—and his sweetheart, who is a servant in the musical household. The period is the eight-

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## MILWAUKEE TURNS ATTENTION TO OPERA

Veteran Oratorio Society Appears in Novel Capacity

MILWAUKEE, Feb. 12.—The Milwaukee Musical Society, a veteran organization with many decades of conservative history behind it and accustomed to the choral sonorities of Bach, Mendelssohn and Handel, appeared in a new capacity with remarkable resilience when it presented "Martha" with notable success. The performance was in the Pabst Theater under the direction of the Milwaukee music pioneer, Herman A. Zeitz. Every seat in the house was filled.

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FRITZ KREISLER

Whose Activities This Season Have Already Included Tours in Australia, Europe and the United States, With Three New York Recitals and an Appearance With the Philadelphia Orchestra. (See Page 37)

## Chicago Opera Concludes Boston Season With Première of "Judith" and Revivals

BOSTON, Feb. 14.—The Chicago Civic Opera Company closed its most successful two weeks' Boston season on Saturday evening, Feb. 12. Departing from a procedure of previous years, the company repeated no operas during the second week. Outstanding events were the Boston première of "Judith" and a superb performance of "Don Giovanni," not heard here for many years. The reappearances of "The Daughter of the Regiment" and "Gianni Schicchi," after a considerable absence, were also welcomed. For the rest, the more familiar annual favorites made up the répertoire.

Vanni-Marcoux, whose art has been one of the notable features of the season, dominated the performance of "Boris Godounoff" on Monday evening. With masterful characterization, he depicted the shifting moods of the arrogant, vacillating and remorse-stricken monarch. Clara Shear, as Feodor, gave a touching and sympathetic portrayal and sang with warmth of feeling. Anna Hamlin sang Xenia with lovely voice. José Mojica was Prince Shuisky; Antonio Corti,

Gregory; Virgilio Lazzari, Pimenn. Edouard Cotreuil and Lodovico Olivier as Varlaam and Missail respectively, lent much humor to their scene in the Inn. Cyrena Van Gordon sang Marina with ardor. Giorgio Polacco conducted with authority.

The double bill for Tuesday evening consisted of Donizetti's "The Daughter of the Regiment" and "Pagliacci." Maria Kurenko, as Maria in the former opera, sang the light music with delightful charm and archness. Edouard Cotreuil carried off the rôle of Sulpizio with good-humored swagger. Charles Hackett sang Tonio in romantic fashion. Maria Claessens was the Marchioness of Birkenfeld. Frank St. Leger's conducting was up to high standards.

Henry G. Weber conducted "Pagliacci" in authoritative manner. Charles Marshall won merited applause for his dramatic singing of Canio. Claudio Muzio's skill as singer and actress was manifest in her performance of Nedda. Cesare Formichi, as Tonio, gave a splendid performance of the Prologue.

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## NEW OPERA HOUSE TO BE READY FOR SEASON OF 1929-30

Metropolitan Opera and Real Estate Directors Vote Final Approval for West Fifty-seventh Street Project, According to Statement by Otto Kahn—New Structure to Have Tower for Studios—Seating Capacity to Be 5000 to Give More Moderately Priced Seats—Parterre Boxes to Be Cut to Thirty-two at \$145,000 Each and Will Be Rented Part of the Time

THE season of 1929-30 will see the dedication of a new Metropolitan Opera House, according to an announcement by the Metropolitan Opera Company, giving statement to the fact that the project has been unanimously approved by the Board of Directors of the Metropolitan Opera and Real Estate Company, owners of the existing house.

The new theater will be located on the south side of West Fifty-seventh Street, between Eighth and Ninth avenues, running through to Fifty-Sixth Street, the site purchased privately a year ago by Otto H. Kahn, chairman of the Metropolitan Board of Directors. In addition to the theater there will be an apartment tower, designed mainly for studios. The theater itself will have a seating capacity of approximately 5000, over 1000 more than that of the present structure. More space will be devoted to moderately-priced seats, from all of which there will be an unobstructed view of the stage. The number of parterre boxes will be reduced from thirty-five to thirty-two. Each purchaser will pay \$145,000 and thereby acquire a one-thirty-second ownership in the property.

Action was first taken toward a new house a year ago, shortly after Mr. Kahn purchased the Fifty-seventh Street site. He was given the support of the directors of the Opera Company at a meeting held Jan. 21, 1926. Before final steps could be taken, however, it was necessary to have the sanction of the Opera and Real Estate Company, own-

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## CASELLA WILL LEAD "POPS" FOR BOSTON

Italian Conductor Succeeds Jacchia, Who Resigned in Summer

BOSTON, Feb. 1.—Alfredo Casella has been chosen to succeed Agide Jacchia as regular conductor of the Boston Symphony "pop" concerts. Mr. Casella will visit this city next week to conduct Respighi's concerto at the regular Symphony concerts. He will also inspect the "pops" library and formulate plans for the coming season, which is scheduled to open on May 2.

Mr. Jacchia, after conducting the

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## STOKOWSKI RETURNS TO LEAD ORCHESTRA

Recovered from Neuritis, Conductor Now Uses Both Hands

By H. T. Craven

PHILADELPHIA, Feb. 13.—The Philadelphia Orchestra, Leopold Stokowski, conductor; Fritz Kreisler, soloist, gave concerts in the Academy of Music on Friday afternoon, Feb. 11, and Saturday evening, Feb. 12. The program, devoted exclusively to Beethoven, was as follows:

Symphony No. 2  
"Drei Equale"  
Violin Concerto

Mr. Stokowski's return from his mid-winter vacation was marked by cheering evidences that his tenacious neuritis had departed. For the first time in many weeks he was enabled to use both arms in conducting. The reappearance of the regular director, together with the booking of Mr. Kreisler, as soloist, drew enormous audiences for both concerts.

The keenly interested public was rewarded by superb artistry on the part of both principals. Mr. Stokowski gave a most poetic, though never sentimentalized, reading of the lovely Second Symphony; and the great violin virtuoso was at his best in the Concerto. Adjectives often seem inadequate to describe such an interpretation as Mr. Kreisler gave of this master work. The depth of tone, the unforced technic, the poetic imagination—all the qualities which make for greatness in this artist—were exemplified in full measure. He was accorded a stirring ovation, but he granted no encores. The three "Equale" added a touch of semi-novelty to the program and revealed the highly authoritative resources of the orchestra's trombone choir.

John Charles Thomas, whose art has undergone gratifying development, gave a recital on Feb. 8 in the ballroom of the Penn Athletic Club. Mr. Thomas was in excellent voice. His numbers included the Prologue to "Pagliacci," an aria from Leoncavallo's "Zaza," Debussy's "Nuit d'Etoiles." Bemberg's "Il Neige," "Vision Fugitive" from "Hérodiade," "Twickenham Ferry," Curran's "Nocturne," Tours' "Trees" and "Danny Deever." Mr. Thomas was received with marked favor by a responsive and interested audience. His accompaniments were played by Francis de Bourguignon, a talented young pianist, who was heard also to advantage in an Impromptu in B Flat by Brenta, in Sibelius' "Romance," the atmospheric "Seguidilla" of Albeniz and a Chopin waltz.

### Philadelphia Musicians Give Artistic Programs

By W. R. Murphy

PHILADELPHIA, Feb. 12.—The orchestral opulence of last week, with four concerts enlisting the activities of three guest conductors, Arturo Toscanini, Otto Klemperer and Fritz Reiner, and two visiting orchestras, the New York Philharmonic and the New York Symphony, had the effect of reducing the normal

### Federation Contest Dates Are Announced

THE New York State competition in the contest sponsored by the National Federation of Music Clubs will be held in New York from March 15 to April 1, it is announced. The Liberty District contest (New York, New Jersey and Pennsylvania) will follow immediately, and the final contest will be held at the Federation's national biennial convention in Chicago, April 18-25.

A first prize of \$500 and second prize of \$100 is offered in each of four classes: piano, violin and men's and women's voices. A special prize of \$1000 for a woman's voice of operatic caliber is offered by the National Opera Club of America. Registration is being made with Etta H. Morris, 835 Lincoln Place, Brooklyn.

musical routine, as concert-givers and music lovers alike were occupied with the big affairs.

However, two important and interesting recitals opened the week. The program of the Flute Club of Philadelphia featured William M. Kincaid, the young but already distinguished principal flutist of the Philadelphia Orchestra; and his first Philadelphia recital was given by Michael Gusikoff, the new concertmaster of the Philadelphia Orchestra, in the Fleisher Auditorium of the new Young Men's and Young Women's Hebrew Associations, which organizations sponsored the program. The flute concert was given on Sunday afternoon, and the violin recital in the evening.

Mr. Kincaid had as his associates Boris Koutzen, violinist; Henri Elkan, viola player; Richard Townsend and Maurice Sharp, flutists; Ruth Montague, contralto, and Theodore Paxton, accompanist. He played the Bach Sonata No. 2 and two fine solo numbers by Camus, and took part in several ensemble numbers. He also provided obbligati for some of Miss Montague's beautifully sung numbers, including Ravel's "The Enchanted Flute" and Rimsky-Korsakoff's "The Nightingale and the Rose."

## LOS ANGELES LIST PROVES MERITORIOUS

Philharmonic Concert Has Novelty in Overture by Member

By Hal Davidson Crain

LOS ANGELES, Feb. 12.—The Los Angeles Philharmonic received many congratulations on the completion of the first half of its eighth season. In accordance with Walter Henry Rothwell's policy of providing novelties and excellent soloists for the so-called "popular" series on Sunday afternoons, the program on Feb. 6 was one of high merit. The soloist was Guy Maier, pianist. He chose Liszt's Concerto in E Flat, and gave a presentation that was both musical and brilliant. The audience refused to restrain its enthusiasm, even though Mr. Maier added the infectious "Crapshooters" with just the right degree of jollity.

A generous gesture on the part of Mr. Rothwell was the inclusion in the program of a composition by Max Donner, a member of the orchestra's violin section. The work, a Concert Overture in G Minor, written in sonata form, was conducted by the composer, who has accomplished a musicianly work of considerable merit. Mr. Donner was given a cordial reception. Another "first performance" was the Introduction to Goldmark's "Queen of Sheba." There was also the Polonaise from Tchaikovsky's "Eugen Onegin," Weingartner's arrangement of Weber's "Invitation to the Waltz" and Chabrier's "Espana."

Cecilia Hansen gave a violin recital in Philharmonic Auditorium, under the management of George Leslie Smith, on Jan. 7. With Boris Zakharoff at the piano, Miss Hansen disclosed remarkable powers in a program of secondary merit. She played Goldmark's Concerto in A Minor, Saint-Saëns' D Minor Concerto, two short pieces by Korngold, Zimbalist's arrangement of Rimsky-Korsakoff's "Bumble Bee" and a Wieniawski number.

The San Carlo Opera Company closed its three weeks' engagement with a repetition of "Il Trovatore" on Feb. 5. Singers were Clara Jacobo, Gaetano Tommasini, Gino Lulli, Stella De Mette and Philine Falco. Other repetitions were "Rigoletto," "Faust" and "Carmen." Tina Paggi, Dimitri Onofrei, Bianca Saroya, Andrea Mongelli, Alice Gentle, Franco Tafuro and Lorenzo Conati were the principals. The only performance of "Lucia di Lammermoor" was a feature of the week, with Tina Paggi as Lucia. Miss Gentle sang in "Tosca," with Messrs. Conati and Tafuro. "Hansel and Gretel" had a matinée hearing. Carlo Peroni conducted.

### Witherspoon Gives Address in Los Angeles

LOS ANGELES, Feb. 12.—Los Angeles music and art patrons did honor to Herbert Witherspoon, president of the Chicago Musical College, and his party on three occasions last week, the first being at the Three Arts Club, where Mr. Witherspoon spoke on "Music as a Vital

trio serenade for violin, viola and flute was one of the gems of the program.

Mr. Gusikoff, whose several months in Philadelphia have already won him many friends, was greeted by an audience that crowded the auditorium. His tone proved rich and large, and his technic sufficient, while his interpretative powers showed the mature and understanding artist. His major offerings were the Vivaldi G Minor Concerto and a Beethoven Sonata. Of notable beauty were Wilhelm's arrangement for violin of the E Flat Nocturne of Chopin, a Dvorak "Slavonic" dance, and a Brahms waltz. Remarkable digital dexterity was revealed in a "Perpetuum Mobile" by Novacek.

American musical development from the tribal melodies of the aboriginal Indians to the modernism of jazz was exemplified in the Tuesday afternoon fortnightly program of the Matinée Musical Club in the ballroom of the Bellevue Stratford. In addition to club members the Sesquicentennial Harmonica Band, directed by Albert N. Hoxie, Jr., participated. Mrs. Ralph E. Good, chairman of the American Composers' Committee of the State Federation of Music Clubs, made an address.

Factor in Education" on the afternoon of Feb. 6. The speaker reviewed the existing situation in our educational system, pointing out its weaknesses and making an appeal for a deeper and more general study of music as an aid in fitting the individual to meet the issues of life. Mr. Witherspoon spoke before a body representing the Music Trades on Tuesday evening and was the luncheon guest of the Wa Wan Club at the Biltmore on Wednesday. This was attended by more than 200 persons, representing many clubs and organizations throughout southern California. Mrs. W. E. Mabee, president, was in charge. Mr. Witherspoon was also heard in many addresses in neighboring cities, speaking often as many as three times a day. He is accompanied by Mrs. Witherspoon, Carl Kinsey, business manager of the Chicago Musical College, and Mrs. Kinsey.

H. D. C.

## WASHINGTON GREETS HENRI VERBRUGGHEN

Minneapolis Symphony Given Hearty Welcome on Capital Visit

By Dorothy De Muth Watson

WASHINGTON, Feb. 12.—The Minneapolis Symphony was presented by T. Arthur Smith at its first concert here in many years on Sunday night, Feb. 6.

Henri Verbruggen, conductor, brought forth all the beauties latent in Franck's Symphony in D Minor, and the audience fairly shouted its acclaim. It was a delight also to have this orchestra present something entirely new to Washington music lovers. This first performance was "Les Escales," by Ibert. Other numbers were "Till Eulenspiegel's Merry Pranks" by Strauss, and the overture to "Iphigenia in Aulis" of Gluck.

Patrons of this concert included the Belgian Ambassador and Baroness de Cartier; the British Ambassador and Lady Isabella Howard; Justice and Mrs. Pierce Butler, the Secretary of State and Mrs. Kellogg, Sir Hugh Denison and Mary Roberts Rinehart. The Belasco Theater was used.

Katie Wilson-Green presented Fritz Kreisler in his annual violin concert on Tuesday afternoon, Feb. 8, in Poli's Theater. Long before the concert began, "no more standing room" was announced. The entire house had been sold out a week before. Mr. Kreisler's audiences here are notable for the number of men who attend. The artist was at his superlative best in this recital. With Carl Lamson as accompanist, he played music by Mozart, Corelli, Cyril Scott, Debussy, Chaminade, Lehár and Couperin.

Amelita Galli-Curci sang to 5000 persons in the Washington Auditorium on Feb. 9. Homer Samuels, pianist, and Manuel Berenguer, flutist, were the assisting artists. As is usual, Mme. Galli-Curci received tumultuous applause and responded with many encores, including the "Home Sweet Home," "Long, Long Ago," the Serenata of Tosti and "Santa Lucia."

## ST. LOUIS SYMPHONY PLAYS BUSCH MUSIC

Composer Conducts His Work —Lhevinne Gives Two Concertos

By Susan L. Cost

ST. LOUIS, Feb. 12.—The eleventh pair of concerts given by the St. Louis Symphony under the baton of Rudolph Ganz was notable for the appearance of Carl Busch as guest conductor in music from his pen, and for the fact that Josef Lhevinne figured as piano soloist. The program was:

Overture to "Hansel and Gretel," Humperdinck  
Piano Concerto in C Major...Beethoven  
"The Song of Chibibos" ...Carl Busch  
Conducted by the Composer  
"Don Juan" ...Strauss  
Piano Concerto in E Flat ...Liszt

The orchestra gave a delightful performance of the opening number and an unusually fine reading of "Don Juan." The latter number was particularly well received. Mr. Lhevinne's playing was marked with sheer beauty of tone and the serenity of technic that comes from complete mastery of his instrument. Delicacy of touch and lovely shadings lost nothing when power and force were brought into full play. After both concertos Mr. Lhevinne was heartily applauded.

Mr. Busch's composition is a symphonic poem founded on Longfellow's "Hiawatha." It was excellently played and was enthusiastically received.

Harold Bauer, wearing the insignia of the Legion of Honor, and Pablo Casals furnished an evening of pure delight to those who were fortunate enough to obtain admission to the Principia Auditorium last Friday evening. The two, each supreme in his own field, played together the Beethoven Sonata in A Major and Grieg's Sonata in A Minor. Their interpretations had rare accord and were eminently satisfactory. Mr. Casals played as solos the Intermezzo from "Goyescas," a Mazurka by Popper and an Adagio and Allegro by Boccherini. He was accompanied by Nicolai Mednikoff. Mr. Bauer's leonine temperament reached full expression in two Chopin numbers, the Barcarolle and Scherzo in B Flat Minor, redeeming the Polish composer's works from the saccharine femininity given them by many lesser artists.

The Morning Choral gave its first public concert of the season on Feb. 8 at the Odeon, with Grace Leslie, contralto, as soloist. Miss Leslie sang several groups, in addition to her initial number, which was "L'Ingrato M'Abbandana" from "Il Prophete." Her groups were well chosen from works by MacDowell, Weaver, Manney, Spier, Schubert, Wolf, Georges, Troyer. The club did some excellent work under the skilled direction of Charles Galloway, singing music by Braun, Branscombe, J. W. Clokey, Dett, Lester and Rogers. Paul Friess supplied admirable accompaniments.

### McCormack Telephones from London to New York

JOHN McCORMACK'S voice, always celebrated for its carrying quality, carried clearly across the Atlantic when the tenor telephoned from London to Mrs. McCormack in New York on the day of his concert in the Royal Albert Hall. This concert, given Sunday week, marked Mr. McCormack's first appearance in the International Celebrities Subscription Series under the local direction of Lionel Powell. An overflow audience was insistent in its applause, and the singer was generous in responding with many encores. On Monday the daily newspaper critics accorded Mr. McCormack glowing tributes for the beauty of his voice and the remarkably interesting program which he presented. During the present series of concerts, Mr. McCormack will fulfill nine engagements in February and five in March. He expects to return to the United States late in March for engagements here in April and early May, after which he will return to Europe for the summer.

# WHAT BEETHOVEN MEANS TO MUSIC TODAY.

Place of Bonn Master in Living Art Assessed by Celebrities in Various Fields—Artur Bodanzky, Wilhelm Furtwängler and Otto Klemperer Speak from Conductors' Points of View—Margarete Dessoff, Moriz Rosenthal, Carl Flesch, Frank Damrosch and Edgar Varèse Cast Their Respective Votes



HUNDRED years have elapsed since the Titan of Bonn, struggling in the grip of a fatal inflammation of the lungs, died in Vienna, on March 26. A century of change—of almost unexampled artistic revolution—has passed. The musical world was deprived by Beethoven's relatively early death, with a projected Tenth Symphony only sketched, of incalculable riches.

This year the world has paused to pay unanimous tribute to his memory. His compositions remain a cornerstone of every répertoire. They have outlasted the great harvest of romanticism. The very concepts of music have changed, have swung to the pictorial, and now seem in some quarters to be turning back to the ideal of music for its own sake, which Beethoven so steadfastly upheld.

Does the lofty idealism which informed Beethoven's works still retain a potent appeal for a generation that seeks sensuous color and rhythmic excitement in its music? Have his noble, sturdily hewn and transcendently clear periods the power still to move those who have often heard their message? More important, are unplumbed beauties to be found in the master's works—new "discoveries" of esthetic and technical value?

The testimony of a number of representative musicians in various fields was sought by MUSICAL AMERICA, in order to form a body of contemporary opinion on the value of Beethoven to modern music. Each of them was asked the same question: "Is Beethoven still a vital force in music today?" Apparently the answer is still "Yes."

#### A Conductor's Opinion

"Beethoven does not need to be dead a hundred years to be remembered and it is herself a country honors when she chooses to pay tribute to the memory of so great a man." So said Artur Bodanzky, Metropolitan Opera conductor, who is leading the revival of "Fidelio," with the recitatives set to his own original music, and who led the "Missa Solemnis" in the fall, with the Friends of Music.

"Beethoven's music gets fresher and fresher every day. By that, I mean his great music; and when I say that, I admit that say thirty per cent of his works are weak. But his great works! Think what he did for the symphony! He developed it to its highest point, doing for it what Rembrandt did for painting. And the same may be said for chamber music, for his last quartets and his piano sonatas. He not only developed them in form and expression—but he brought to them all something of the spirit, something greater than just great pure music, something greater than there had been in all music before him.

"Up until the time of Beethoven, eighteenth century music had been for amusement. It never reached the depths and heights. It seems to me that his deafness may have contributed some of that bigness to those last compositions—perhaps because they bear no signs of any influence of his contemporaries, because everything came from within himself.

#### On "Fidelio"

"As for 'Fidelio,' I consider it the first great music drama, not only from a musical point of view, but because the book itself is one of the finest specimens of that type of literature. In it Beethoven gives expression to that pet idea of his—the triumph of matrimonial love. He was unhappy always because he never found a wife. So it was that into 'Fidelio' he put that gorgeous idealism

that finds its outlet in the lines of *Leonora* and *Florestan*.

"The first performance was a flat failure. It was given in Vienna in 1805 when the city was full of French officers who were unable to understand it. In 1814 he revised it and it was repeated and was a tremendous success. He never found another book that pleased him and so there was no other opera. For one thing, he was not very fond of singers and the reason for that, of course, was that he never knew how to handle the

this. A great man is no greater because we praise, nor one whit less great because we damn him."

#### "Intentional Simplicity"

Said Wilhelm Furtwängler, conductor of the New York Philharmonic Orchestra.

"There is no one composer who is as often badly played, as Beethoven.

"Beethoven has fallen into the hands of the schoolmasters and the classicists.

Conductor of the New York Symphony, was perplexed.

"I do not think Beethoven has any influence on the composers writing today. He was a romantic, subjective. They are objective. They return to Bach.

"If you will ask me the best way to celebrate his centenary, I will tell you it is not to play him for a year. He is played too much. Everyone plays Beethoven, and no one wishes to hear the men who write today. Beethoven has become a business for the box office. A manager knows that when it is the Fifth or the Third Symphony, the house will be sold out. I do not mean that he should be omitted, but that young composers should be listened to, once, twice, more, if necessary.

"In the time of Bach, Haydn, Mozart and Beethoven, when there was a concert the people heard Beethoven or Bach or Mozart or Haydn. They did not hear dead composers. I do not know why this insistence on music men who are dead. People do not wish to hear from the living. There were smaller concert halls then. There were not the virtuosi, the interpreters, or rather it was the composers who were the virtuosi. There was only one orchestral concert a month, not ten a week, as there are here. The composer when he does conduct today is not usually good. He is no longer the chief figure.

"I will talk to you of Hindemith. But you wish to hear only of Beethoven. There has not been a composer like him. Still, I can add nothing to what has been said. I can only conduct his symphonies. Hindemith, I can perhaps help, make you understand his music. Beethoven, no. He does not need it.

"And yet I will tell you something. There is nothing more difficult for a conductor than to play Beethoven's symphonies. It is because of the changes in the instruments since he wrote and because of the larger halls today. Beethoven should never be modernized. Do not mistake me when I say 'change'. But there are places, in the Ninth Symphony, as Wagner pointed out, in the Scherzo, where the chief theme is obscured altogether if it is played as it is written. That is the only time when the conductor should make changes. To make the chief theme clear and distinct. No one has ever heard the Ninth Symphony played as it was written since Wagner. But even such change must be done with discrimination, and only when it is absolutely necessary."

#### From a Choral Leader

Despite accepted opinions to the contrary, Margarete Dessoff of the Institute of Musical Art, and guest conductor of the Schola Cantorum, thinks that the modern composer is more akin to Beethoven than to Bach.

"Beethoven was more of a revolutionary, an individualist. He was not more emotional, but rather more personal, than Bach," is her statement.

"That is the tendency today. There is no one school. Every composer is an individualist, experimenting. It is more scientific experimentation than anything else. Beethoven is the oak from which every one has since come. He did not intend to write a chorus for the Ninth Symphony. He did it because he could not express himself any other way. That is what I mean by individualism. Bach was not a formalist, but he did not break through accepted forms as Beethoven did, and as composers today are doing.

"The young men today are now looking for something solid, with form and structure. That is why they are going back. Yet I think that much of this talk of discovering Bach and Beethoven is because people are only beginning to realize their value. To me, Bach is a modern composer, not in form, but in his emotional richness.

"I do not say that the choral music of Beethoven should be imitated. It should be studied. It is something unique. The 'Missa Solemnis' is like a conversation with God! There is noth-



A PRESENT-DAY IMPRESSION OF BEETHOVEN

Reproduced from a Painting by Francesco Cugat, Exhibited at the Anderson Galleries, New York

human voice. To him it was just an instrument and he treated it as such. To do their music justice, really, *Leonora* and *Florestan* need to have swallowed a clarinet apiece.

"The 'Missa Solemnis'?" It is not liturgical, as so many people seem to think, but yet it has to do with Beethoven's belief in God. Call him a Pantheist, if you will. He believed in a Supreme Being and he put all his beliefs, all his greatness, into that one mass. Such intense feeling had never been expressed before.

"In art there is no comparison. Take any creator, any interpreter, for that matter. He is a unit in himself. Take him or leave him, but never compare. I am reminded of a story about Mozart and then here we are back at the beginning. It was in Paris and a Haydn quartet was being played. When it was finished, a minor composer of the day said to Mozart: 'Well, we wouldn't write a thing like that today.'

"'No,' Mozart answered. 'We wouldn't because we couldn't.' And remember

They have covered him with mud. They make him either too complicated or too banal. Beethoven was simple, intentionally simple. And they want to make him abstruse or perfunctory. He was neither. He should be played with more spontaneity, more naïveté.

"With many other composers to conduct it is like acting a rôle. It is not so with Beethoven. One must live with him, to be a part of him, to conduct his music. It cannot be done from the outside as an actor assumes a guise. The pedagogues have buried him with their stupidities. They wish to make complications where there are none. They are afraid of being naïve. This is also why I prefer trying to play Beethoven as he wanted to be played instead of discussing him."

#### "Is Played Too Much"

"What can I say of Beethoven except that he was a genius, and that I hope some day, if I will live long enough, that I will be able to play him as he should be played?" Otto Klemperer, great con-

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# Orchestras Swing Into Final Phase of New York Season

With Return of Furtwängler to Philharmonic Leadership, All of Chief Figures Are Re-Introduced—Soloists, Not Novelties, Featured in First Concerts of Latest Arrival—Klemperer Brings Forward Another Unfamiliar Work by Hindemith—Casals, Ocko, Rethberg and Szigeti Appear with New York Ensembles



WITH the return of Wilhelm Furtwängler to the leadership of the New York Philharmonic, the orchestral season in the metropolis entered its final phase last week. All of the conductors who play the chief parts in providing Manhattan with its symphonic refection have now been introduced, though an additional orchestra, the newly-organized Beethoven Symphony, Georges Zaslawsky, conductor, is still to appear and, with Furtwängler leading the Philharmonic and the Cincinnati Symphony, is scheduled for a visit later in the year. Otto Klemperer, guiding the New York Symphony, and with the Philadelphia and Boston Symphony continuing their visits under the conductorships of Leopold Stokowski and Serge Koussevitzky, the alignment which prevailed during the latter part of last season has been restored.

Mr. Furtwängler introduced no novelties at his first concert, and for the new version of the "Leonore" Overture, No. 2, which was announced for Sunday afternoon, he substituted the "Coriolanus" Overture of Beethoven. Pablo Casals was soloist at the Thursday concert, and Bernard Ocko on Friday. There was no soloist on Sunday afternoon.

A new Hindemith work, "Konzert Musik für Blasorchester" was introduced by Mr. Klemperer at the Thursday afternoon concert of the New York Symphony and was played again on Sunday afternoon. Elisabeth Rethberg, soprano of the Metropolitan, was soloist at the Saturday Concert for Young People and again on Sunday.

#### Minneapolis Orchestra

Minneapolis Symphony Orchestra, Henri Verbruggen, conductor; Carnegie Hall, Feb. 7, evening. The program:

Overture to "Iphigénie en Aulide". Gluck Symphony in D minor.....Franck "Till Eulenspiegels lustige Streiche".....Strauss "Escalades".....Ibert

Peregrination is a specialty of the Minneapolis Symphony Orchestra, and the arcs of its annual tours impinge alternately on the Atlantic and Pacific seaboard. Its last visit to New York was on April 14, 1924, and the time elapsed since then has weakened memories of its qualities. The cordiality of its reception last week, however, validated the adage concerning absence and the heart; Mr. Verbruggen and his men could not have been other than flattered by the warmth of their welcoming.

Doubtless it was the energetic spirit of the visitors that accounted for the enthusiastic applause which punctuated every pause in the program. That spirit was indeed admirable, showing no traces of the weariness of travel. But the inevitable touring fatigue, so well dissimulated in some ways, manifested itself in others—notably in the unbalanced choirs, the frequent opacity of tone, the nervous tensile in dynamics and the spasmodic fortissimi. So marked were the evidences of malaise that it would be unjust to appraise the status of the orchestra on the basis of this concert. When on a long tour, playing in many unfamiliar auditoriums with varying acoustic properties, any orchestra is placed at a disadvantage.

Most apparent of the Minneapolis virtues was the confident and aggressive *esprit de corps* which showed itself in good attacks, bold vigor and the building of brilliant climaxes. That this is to some extent a reflection of Mr. Verbruggen's temperament may be deduced from the impassioned earnestness of his direction. The vigor sometimes overshot the mark, and the choirs seemed to be in rivalry rather than in collaboration. The tutti were often overbalanced by the strident weight of the brasses; if this choir had been placed further back, and if the clamor of the tuba had been curbed, the results would have been happier.

Mr. Verbruggen had the courage of his convictions in a reading of the Franck symphony that presented the gentle Belgian mystic in the guise of a Wagnerian propagandist. By frequent changes of tempi, by heightening emotions into dramatic episodes, he gave a different aspect to the work, turning a poem of contemplation and spiritual ecstasy into an epic.

Of all the compositions on the program, the Strauss rondo fared the best, for its kaleidoscopic shifts of emotional tone, its nervous energy and its audacities of impressionistic tone-coloring too in the vivacious performance of Ibert's "Escalades." This suite was not the local novelty that the visitors claimed it to be, as it was played here on Nov. 26, 1925, by the Boston Symphony.

R. C. B. B.

#### Wilhelm Furtwängler Returns

Philharmonic Orchestra, Wilhelm Furtwängler, conductor; Pablo Casals, soloist; Carnegie Hall, Feb. 10, evening, and Feb. 11, afternoon. The program:

Overture to "Der Freischütz"....Weber Concerto in A minor for 'cello and orchestra.....Schumann "Ein Heldenleben".....Strauss

Cordiality reigned in Carnegie Hall when Wilhelm Furtwängler, absent these nine months, resumed his directorial post. A warm welcome was expressed in the prolonged greeting that met his appearance on the podium and in the more extended demonstration that followed the completion of the concert.

If enthusiasm was stimulated by any quickening element in performance, it was by the brilliant exposition of the Strauss tone-poem. Mr. Furtwängler began the program mildly enough with a conservative, staid and somewhat gelid reading of Weber's romantic overture. Its buoyancy was repressed and its urgency restrained by too much deliberation.

Neither was there excitement in the vague and vaporous eloquence of the 'cello concerto, which is one of Schumann's least inspired works. Mr. Casals did his best to transform its tediousness into interest, but even his artistry could not reclaim the arid stretches of desert that surround its few oases of poetic beauty. It was only the soloist's consummate skill that held the attention. Mr. Casals may have felt a degree of tedium himself, for his expert fingers allowed, marvelous to say, some quarter-tone errancies in pitch.

The exuberant and splendidly colored performance of the Strauss autobiographical rhapsody atoned for all that had gone before. Mr. Furtwängler kindled into zeal with the valorous proclamation of the hero theme and maintained a fiery energy throughout.

However unkind time has been in revealing the commonplace strain in the Straussian tapestries that once seemed so entirely compact of golden threads, the tone-poems still have a tremendous potency. No longer does "Ein Heldenleben" stand as a symbol of radicalism, but it remains an impressive masterpiece for all that. The massive architecture of the work—its gigantic spread of base, its huge bulk and its soaring towers—strike the imagination as strongly as ever. Not since Wagner laid down his pen has any composer written a work to compare with its prodigies of strength, its epic proportions and its torrential eloquence.

Strauss the defiant rebel, the bold innovator has been replaced by other pioneers who have gone further than he into the perilous regions of experiment. But Strauss the individual, the daring poet, the virile dramatist of emotion, has lost no whit of his personality. The



Wilhelm Furtwängler

sense of freedom and power that surges in "Ein Heldenleben" has a perennial fervency.

R. C. B. B.

#### Another Hindemith Novelty

New York Symphony Orchestra, Otto Klemperer, guest conductor, Carnegie Hall, Feb. 10, afternoon. The program:

Concerto Grosso No. 4 in A minor for string orchestra and cembalo. Handel Konzertmusik für Blasorchester (first time in America).....Hindemith Symphony No. 7 in A major. Beethoven

From the viewpoint of the orchestral musician, who appreciates as well as any professional worker an occasional lightening of duties, the arrangement of the first half of this program had one indisputable merit—a division of labor. The players of wind instruments idled in the green room during the Handel number, and the string players, as they retired in favor of their confreres, doubtless congratulated themselves that they had no part in Hindemith's tonal imbroglio.

Mr. Klemperer conducted the "great concerto" in the mode of 1739, seated at a demodified pianoforte internally transformed into a cembalo. He gave the score a rich, full-bodied presentation in which none of its manifold beauties was obscured. While one cannot subscribe to Samuel Butler's dictum that Handel is the greatest of composers, one's admiration of the man's genius is stirred by this manifestation of its celerity and ease. As one listens to the stately and noble flow of the slow movements, the sparkling vitality of the Fugue in the first Allegro, and the romantic poesy embodied in the impassioned Finale, it seems hardly credible that authority is right in declaring that it was written in one day.

Herr Hindemith presumably spent more time than that in composing his "concert music for a blow-orchestra," but the results of his assiduity are far from Handelian. This work, which had had only one previous performance—at Donaueschingen last summer—is a perfect exemplification of the cerebral clev-

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## League of Composers Gives A Recital of New Music

THE League of Composers presented a recital of new music by young Americans in the Anderson Galleries, Feb. 13, afternoon. The participants: Helen Teschner Tas Quartet (Helen Teschner Tas, Lillian Fuchs, Lilla Kalman, Genevieve Lewis); Elizabeth Gutman, soprano; Josef Stopak, violinist; Alderson Mowbray, Irene Jacobi, Theodore Chanler and Aaron Copland, pianists. The program:

"The Wind in the Willows"; three pieces for string quartet, Randall Thompson

Songs:

"As if a Phantom Caressed Me," Marc Blitzstein

"Limpidite".....Evelyn Berckman

"Le Baptême de la Cloche," Evelyn Berckman

Sonata for violin and piano, Ruth Crawford

Songs:

"These, My Ophelia," Theodore Chanler

"Voyage in Provence," Theodore Chanler

"Nocturne" and "Serenade" for violin and piano.....Aaron Copland

As an interlude between their more ambitious undertakings, the League of Composers gave this invitational audition of works by young American composers, the oldest of whom is twenty-seven. The talent placed in evidence was of varying quality, with enough glimpses of beauty to show that the rising generation is not exclusively preoccupied with cacophony. As one would have expected, Aaron Copland stood prominent in the group for individuality and sureness of technic, with Randall Thompson and Theodore Chanler as his nearest rivals.

Mr. Thompson, winner of the Walter Damrosch Fellowship (Prix de Rome) in 1922, found his inspiration for "The Wind in the Willows" in Kenneth Grahame's delightful book of the same title. The charm of the author's prose has been deftly paralleled in music that is evocative of the sense of mystery felt by children in the phenomena of nature. "River Bank" is murmurous with the sounds of water and wind; "Mr. Toad" is a lively scherzo, compact of humor and fantasy; "The Wildwood," the most harmonically astringent of the three pieces, suggests the vague terrors that lurk in the green gloom of tangled thickets. Mr. Thompson has imagina-

tion and sympathy, and writes with many a delicate touch of poetic phrase.

Mr. Blitzstein's setting of Walt Whitman's poem is obscure and shadowy, with a melodic line more indefinite than any ghostly outline—thus far conforming to the title—but carries no conviction of the supernatural. Miss Berckman's treatment of two lyrics by Victor de la Prade is more successful, although she also avoids melody too deliberately. In "Limpidité" she reveals sensitiveness for harmonic color, and the piano part of "Le Baptême de la Cloche" is admirably constructed, with a clear yet unobtrusive rhythmic profile.

The most ambitious work on the program, Miss Crawford's sonata for violin and piano, is boldly energetic and virile with a bitter-sweet harmonic flavor. Excellently played by Mr. Stopak and Mrs. Jacobi, the sonata had a very just exposition, yet it failed to impress one as possessing perdurable qualities. The composer writes with palpable sincerity and poetic intent, but her style is still inchoate and lacking in individuality. There is monotony of atmosphere in the four movements, and one can discover no defined moods corresponding to such attached adjectives as "agitated," "buoyant" and "mystic."

Mr. Chanler's two settings of poems by Archibald MacLeish have poetic beauty of a high order. His style is reticent and allusive, emotionally reserved yet effectively eloquent, and rich in nuances of expression.

Built on a reiterated rhythmic pattern, Mr. Copland's "Nocturne" is interesting for its formal skill and its consistent mood, containing an element of the sensuously romantic that one has not hitherto detected in any of his writing. In the "Serenade" he indulges in the jazz that was so flamboyantly splashed over his recently performed piano concerto, but this time with discretion and a more mordant wit. While not in the least reminiscent of Debussy, it can be compared in its neat concision and its mocking humor with "Minstrels."

The young composers, present and in absentia, were encouraged by an audience predisposed to friendliness. Repetitions of Mr. Chanler's "Voyage in Provence" and Mr. Copland's "Serenade" were demanded.

R. C. B. B.

# Representative Clubs in the National Federation

**Experimental Meetings in Cincinnati Prefaced Formal Organization of Hyde Park Symphony Circle—Applications for Admission Came Voluntarily, Without the Employment of a Membership Campaign, from Women in Sympathy with the Founders' Aims—The Encouragement of Students Was a Primary Motive in Founding Pine Bluff's Musical Coterie—Excellent Record Made in Establishment of Junior Branches—Ambition to Stimulate Musical Interest in the Community Animated Promoters of Wednesday Club in Taylor, Tex.**



INCINNATI, Feb. 9.—In recognition of the need of a music club with programs which would be more than mere compilations of vocal and instrumental solos, Mrs. William H. Greenland of Hyde Park invited a selected group of fourteen musical women to meet in May of 1923 for the specific purpose of studying symphony concert programs. For a year these meetings were experimental, but by systematic and quiet publicity methods attention was attracted to the group. There was no membership campaign, as the applications for admission came voluntarily.

In October of 1924, the formal organization of the Hyde Park Symphony Circle was effected with a charter membership of fourteen and the election of thirty-six additional members, making a total of fifty. The following officers were chosen: Mrs. William H. Greenland, president; Mrs. Belle Burnham Finney, vice-president; Mrs. Walter S. Dixon, vice-president; Mrs. Marshall D. Tillman, secretary; Mrs. Mertie C. Franklin, treasurer; Mrs. Walter Bohrer, parliamentarian.

These officers were re-elected the following year. Mrs. Greenland was designated as official lecturer, speaking at each meeting on the composers and the works appearing on the programs of the twenty concerts given by the Cincinnati Symphony Orchestra.

Meetings are held during the season on alternate Thursday mornings from 10:30 to 12 o'clock. The chairman of music, Mrs. Finney, arranges the musical programs, by members, for each of these bi-weekly meetings. The programs comprise piano transcriptions of orchestral scores, when these are available, and occasionally phonograph records. Other compositions by the same composers are used as a comparative study in periods and styles, when time permits.

The business of the club is transacted once a month by the executive board, consisting of the officers and chairmen of committees. The season opens each October with a luncheon for members and guests at one of the Country Clubs.

Members are elected after careful consideration by the membership committee as to the applicant's attitude toward the serious consideration of music, her artistic tendencies and loyalty to the cause. No one is accepted merely for social reasons. This selection has enabled the Hyde Park Symphony Circle to build a strong organization of thinking women, who invariably lend their patronage to the best concerts and musical enterprises of Cincinnati, and to at-

## Magic Flute Turns from Silver to Gold

NOT only in an opera house may a flute be magical. George Barrère's instrument has turned from silver to gold. No longer will Mr. Barrère's silver flute be seen at concerts of the New York Symphony. In its place is a golden flute, which gleams like a veritable king's scepter. "I have turned into a capitalist," says Mr. Barrère. "It's all the fault of the working classes. They said they couldn't make me a silver flute like my old one, because they couldn't get the proper alloy. So I said, 'Make me a gold one.' Flutes are not immortal like violins. They live fast lives and die early. Maybe when this gold one has to be put on the pension list, I'll have to promote myself to the ranks of the crowned heads by getting myself a platinum one."



CLUB PRESIDENTS IN OHIO AND ARKANSAS  
Left: Mrs. W. C. Hudson, President of the Musical Coterie of Pine Bluff, Ark. Right: Mrs. William H. Greenland, President of the Hyde Park Symphony Circle of Cincinnati

tain a recognized position in the artistic life of the city.

The complete roster includes Mesdames Franklin Alter, Jr., Harry G. Ansted, Floyd Barnes, Walter E. Baker, G. Glover Boake, Walter Bohrer, S. Beriman, Louis F. Bossard, W. H. Boyce, R. E. Clawson, Myers Y. Cooper, Rose Day, Thomson De Serisy, George S. Diehl, O. B. Dickman, Fanny B. Dill, Walter Dixon, Belle Burnham Finney, Mertie C. Franklin, J. Blaine Forbes, Victor Gebhardt, Harvey E. Giles, Clair Hall, Charles Harford, Allen S. Harkness, William H. Greenland, Robert C. Hefflebower, Harvey E. Krapp, James W. Lewis, Jr., Charles Ludwig, A. M. Loop, Lem Miller, Edwin Neilson, G. D. Ogden, Italo Picchi, John C. Richardson, John Wesley Risser, John H. Shaw, Henry P. Thompson, Marshall D. Tillman, Estella B. Trimm, Elmer D. Tribbet, L. H. Weissleder, Ernest Williams, William J. Williams and F. M. Zumstein, and the Misses Etna Nichols, Ellen G. Volkert and Elsie Weissleder.

## Arkansas Musical Coterie Founds Junior Auxiliaries

PINE BLUFF, ARK., Feb. 9.—Formed for the purpose of encouraging students, creating a demand in the community for the best music and supplying that demand with concerts by visiting artists, the Musical Coterie was organized more than ten years ago with the following charter members: Mesdames G. W. Smith, E. W. Bocage, J. R. Ledbetter, L. F. Hutt, O. W. Clark, L. O. Knox-Thompson, J. I. Norris, F. E. Renfrow, Sue Perkins-Spencer and Amanda Dye. As evidence of the progress made by the organization in its concert work, a contrast may be drawn between two periods a decade apart. The records of the Coterie show that on May 15, 1915, a concert pianist was presented in the First Methodist Church, that a free-will

offering of \$14.50 was received, and that the Coterie "paid all expenses and turned over the entire amount to the artist." Nearly ten years later, the Coterie presented a pianist of international renown in the Jordan High School auditorium, paying him a fee of \$4000. During recent years, the Coterie has presented an average of three famous artists each season.

Activities of the club have by no means been confined to the promotion of concerts, and much has been done to give music its proper place in the public schools of the city. Accredited music teachers have been engaged, and the Coterie is working steadily to obtain school credits for outside study of music. Mrs. J. B. Talbot deserves no little credit for the success of the music memory contests. The Coterie has also sponsored the annual Music Week programs.

In the establishment of junior auxiliaries, the Coterie has an excellent record. The Three Arts Club was organized in February, 1921, and has made remarkable growth under the successive presidencies of Joe Howell, Mae O'Keiff, Frances Crutcher and Ruth Levy. As an outgrowth of the Three Arts Club, the Etude Club, composed of students in the grade schools, was formed in March, 1921; its presidents have been Catherine Wells, Elizabeth Thompson, Nell Alexander and Jane Triplett.

The Melody Club was organized in April, 1922, as another junior branch of the Coterie with Josephine Brummett as president. Martha Stowell was president for the second year, and Dorothy Bess Sweatt for the third. This organization, in addition to its regular programs, has sponsored several concerts by visiting artists and has presented a musical play. Another juvenile group, the Talbot Club, has recently been organized under Helen Hardy.

The Musical Coterie sponsors the Pine Bluff Choral Club of which Mrs. Hinton Ferguson is the president, Mrs. Jesse Core, the director, and Mrs. E. W. Bocage, the accompanist.

Officers of the Musical Coterie are

Mrs. Walter Cole Hudson, president; Mrs. Leo M. Andrews, first vice-president; Mrs. N. Ray Patterson, second vice-president; Mrs. William B. Sanders, recording secretary; Mrs. W. T. Lowe, corresponding secretary; Mrs. R. S. Cherry, treasurer; Mrs. E. A. Peck, auditor; Mrs. Hinton Ferguson, parliamentarian; Mrs. Guy Busenberg, press correspondent.

## Wednesday Club of Taylor Campaigns for Good Music

TAYLOR, TEX., Feb. 9.—The Wednesday Music Club of Taylor was organized Nov. 9, 1912, with a membership of twenty-nine, for the purpose of study and the stimulation of musical interest in the community. The growth of the organization has been steady, and there are now more than eighty members.

At first the club carried on its studies under the guidance of the music department of the University of Texas. In late years, it has followed the course of study adopted by the National Federation, supplemented with lectures by Miss Phoebe Garver and Mr. Frank Reed of Austin.

As a part of its campaign for good music, the club has brought several artists to Taylor, with the result that an appreciative public is being formed. Music memory contests were started by the club in the public school, and the interest in this feature has increased so greatly that the supervision of the club is no longer required. The club is now observing Music Week each year, and sponsors a special program on Armistice Day.

Those who have served as presidents of the Wednesday Music Club are Miss Phoebe Garver, Mrs. John H. Griffeth, Mrs. James L. Price, Mrs. J. E. Watts, Mrs. Solon I. Reinhardt, Mrs. R. L. Shoaf, Mrs. W. H. Tarkington and Miss Mary Moody.

# MEPHISTO'S MUSINGS

**Stars All Favorable at Birth of Newest American Opera—The New Metropolitan and a Plea for Knees and Elbows—One Chance to Make a Promising Start That Should Appeal to New York's Young Artists—Making a New Man of Wagner's "Hagen," as Achieved by the Protean Michael Bohnen—Better a Live Toreador Than a Dead Movie Star**

Dear MUSICAL AMERICA:

BY the time these musings reach your readers, Deems Taylor's opera "The King's Henchman" will have achieved its world première and the "grand jury" (the term is borrowed from Taylor) will have found for or against. Never, in my experience, has a new work by an American composer been brought forward under such altogether favorable circumstances. The conditions are as nearly ideal for a success as can be imagined. The cast is a strong one, the opera management plainly has done all that heart could wish in the way of thorough preparation, an unusual advance interest has been stirred, and, wonder of wonders, the critics in several instances have rather gone out of their way to hint at good things in store, in advance of the première.

They have not forgotten, of course, that Taylor was for four seasons one of their number and may one day return to the fold. It would do all their hearts good if he were to achieve the first real triumph in the history of native opera, for they could regard it as a critic's answer to the taunts of musicians who challenge the reviewers to do something half so good as the things they criticize.

Taylor, of course, was a composer before he was a critic, but it was as critic of the New York *World* that he first became a really important figure, and it is as a critic that he will continue to be best remembered until he achieves some such success in one of the larger forms of composition as his friends have hoped for "The King's Henchman." "Through the Looking Glass" and "Jürgen" will then appear as stepping stones.

Lawrence Gilman, indulging in a little pardonable hyperbole, summed up the way Taylor's confrères feel about him in some advance comment on the new opera, in the *Herald Tribune*.

"They say that there is nothing Deems Taylor cannot do, from working out a problem in electrokinetics to composing a symphonic poem; and that everything to which he sets his hand is accomplished with exquisite dexterity and an inerrant mastery of the problems involved."

Which leads Gilman to surmise that perhaps Taylor is on the way to being "our own Benvenuto Cellini." In that case may we expect some Berlioz of the next century to write us a "Deems Taylor Overture"? Why not commission Taylor (already a critic of performances of his own works) to write it himself?

THIS reminds me that a certain New York composer—he would flee the country if I gave you his name—improvised for me recently what might be regarded as a thumbnail suite, each movement representing one of the wri-

ters for the daily press. I thought it deliciously funny and urged him to put it down on paper and publish it, as I have no doubt Strauss or Stravinsky would do. But he shied at the prospect. We of America persist in being so tediously polite!

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AND now for the new Metropolitan! Some three years hence—the season of 1929-30, to be specific—there is where we will be.

Providing, of course, there are no unforeseen obstacles and delays.

Providing, also, that we survive the music we listen to in the meantime.

I, for one, am so anxious to be present at the opening of the new house that I am seriously considering going on a rigid musical diet to conserve my health and vitality.

No more League of Composers, no more International Composers Guild, no more Pro-Musica—and a considerable reduction in the quantity of the Friends of Music. That is the way I may decide to count my calories the while I make sure of my vitamins.

No, I wasn't present when Jenny Lind sang in Castle Garden, and I can't relate any first hand experiences in Palmo's or the Astor Place Opera House.

I do know something of the acoustical superiority of the now vanished Academy of Music and I have reached my present state of decrepitude creaking the seat of my Metropolitan chair up and down to let late arrivals crowd by me, midway in the first act.

Much as I love the Metropolitan, with its forty-three years of operatic history behind it, I must now admit that I shall be content to move uptown from Thirtyninth to Fifty-seventh—content, save for one very persistent apprehension.

I find myself doubting, every time I think of the new house, if it can possibly have such comfortable chairs as have all these years rejoiced my anatomy at the Metropolitan.

The new audience chamber will seat at least 1000 more persons, with a total of about 5000. Yet, so Otto H. Kahn tells us, it is hoped that the auditorium will be less in depth than the present one. That sounds ominous for long-legged devotees of the lyric drama. My knees, so often cramped in our altogether "modern" theaters, insist on having premonitions I don't just like. My elbows, too, are ill concealing their dubiety.

Of course, it will be a fine thing to do away with the "blind" seats of the present Metropolitan.

There is no excuse for any seat in any opera house that does not command an unobstructed view of the entire stage. I have always admired the candor of the men at the box-office in telling prospective ticket-buyers that these seats are virtually worthless so far as viewing the spectacle of the opera is concerned, but I might have thought more of the entire institution if it had torn out these seats long ago, and installed poles or stanchions for the standees to cling to—like those in the subway cars of the B. M. T.

The present Metropolitan, as you know, was modeled after Covent Garden. The idea of the ring of side seats, facing directly into the house, instead of toward the stage, was one of the details borrowed from the London house. The amount of profanity, spoken or smothered in the breast, which this absurdity has caused in the last forty-three years would revitalize any of the dead languages of antiquity.

But for every malediction evoked by these viewless seats, how beyond numbering are the blessings for the roomy comfort of the orchestra chairs!

The six-footer can cross his legs and have an inch or two to spare.

He need not shove his companion's elbow off the arm rest, since there is a separate one for each.

And if the art devotee behind him injures his spine by kicking him through the considerable aperture between the back-rest and the seat, there is room to turn and scowl, with some semblance of dignity and hauteur.

Only Carnegie Hall, of all the temples of music or drama now on my visiting list, approaches the present Metropolitan in the spaciousness of its chairs. Theaters aren't built with waste space today. Or, if there is any room to spare, it is used in some showier way.

If a main floor subscriber of the Metropolitan wishes to know just how comfortable his orchestra chair is, let him trade places for an evening or two with a less affluent enthusiast who sits in one of the balconies. I did this very thing at a recent performance of "Lohengrin" and that is one of the reasons why I may never like "Lohengrin" again. At any rate, I am more than a little ap-

prehensive—from the selfish viewpoint of the main-floor sitter—about those additional 1000 seats in a shallower auditorium.

Barring some major operation or an entirely unpremeditated railway accident, I expect to enter the season of 1929-30 still thinking about my elbows and my knees.

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NOWHERE on the globe, I suppose, are there so many talented students and budding young artists anxious to make a flying start on careers as in New York.

Yet so absorbed are they by what New York is doing, and what they are attempting to do in New York, that they seem either blind or indifferent to opportunities that are seized upon elsewhere. This has been evident, over and over, with respect to national contests.

Just now, I understand, the Metropolis is lagging behind other parts of the country in the interest being shown in the forthcoming contests of the National Federation of Music Clubs.

Would you believe that with the thousands of advance violin and piano students in New York—presumably the pick of the country—America's largest city and dominating musical center has virtually no contestants to date?

Yet I have it on the authority of a committee member that this is the situation. Girls and young men in California, Oklahoma, North Carolina, Maine or the Dakotas may make heavy sacrifices to compete—first in their city, then their district, and finally, if they are so lucky as to survive the eliminations, in the national contest at the Chicago biennial. But those more fortunate ones who have found ways and means to come to New York and pursue their studies with teachers of international fame seem to be too proud or too preoccupied. Perhaps in many instances their teachers are to blame.

Not many young artists can hope for a better introduction to the American public, or a better beginning for a concert career, than that which can reasonably be expected for the winners in these contests. This is not to assume that a career is by any means assured these winners. But the Federated Clubs can, and doubtless will, do much to open the way for appearances such as the young artist who starts out fresh from the studio finds very difficult to obtain. Whether these lead to anything depends on the young artist and what he or she brings to the public in native gifts, technique, emotional qualities, musicianship, personality. But they mean a very promising beginning.

There are difficulties, of course, with respect to attending the biennials. The last one was held as far West as Portland, Oregon, and the travel expense might well have been regarded as prohibitive for New York students. Some way ought to be found to finance the expenses of the district winners—and although no definite promises are held out, I have heard that efforts are being made in that direction in New York.

My advices to the gifted student who feels the time has come to begin a career, is to enter these contests. Of course, some one else may win, and that may be very discouraging. But the after-contest—the fierce competition of the concert field—will be far less merciful, and if discouragement of this kind is likely to defeat a career it might better come at the outset.

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I WAS one of those who laughed myself into a state of exhaustion over Michael Bohnen's comic antics in "The Bartered Bride" last week. It was delicious folly and, plain to see, no one was happier over it than Bohnen. Every fresh laugh added to his beaming self-satisfaction. He was like a big boy who has suddenly discovered that he is popular. Bohnen, of course, has a considerable following at the Metropolitan, ready at all times to extoll his various vivid characterizations, but he has had to take criticism along with the praise, because in being vivid he also has been what some opera habitués call extravagant and others fidgety. Everyone will agree he is never ordinary, never a bore.

But I have reason to believe that he puzzles his associates at the opera house almost as much as he does the more fastidious members of his audiences. Can you imagine Conductor Bodanzky's reaction at successive "Götterdämmerung" performances, when he looks up and discovers an entirely different-looking *Hagen* each time?

And just what does the stage director murmur to himself when an utterly

changed character stalks on the scene?

As your reviewers have told you, the first "Götterdämmerung" found *Hagen* in the semblance of a Japanese or Tatar war god, with the forepart of his pate shaved and a savage topknot at the crown.

Then, with the perfect Wagnerites still expressing their ire, he came forth at the second performance with long red hair and a prodigious beard of the same hue.

Before the amazement had subsided, a third performance found the color scheme changed and the beard black.

I am offering no criticisms, no recommendations, no arguments pro or con. I am only wondering again what Bodanzky thought and what the stage manager murmured to himself on these occasions.

Bohnen, by-the-by, has a passion for something besides the art of make-up. Any really clever handkerchief salesman, so I have been told, can sell him several dozen. It may be an exaggeration, but I am told he counts his kerchiefs by the hundreds and that he fully expects to pass the thousand mark while still in full possession of his vocal and histrionic powers.

\* \* \*

ONE thing I have noted about opera singers. They admire resourcefulness and are quick to give one another credit for instances in which quick wit or grit or versatility in a "pinch" has saved the day.

Pasquale Amato, now in New York, was discussing with admiration Editha Fleischer's achievement at the Metropolitan this winter when she sang her own role of the *First Lady* and substituted in the same performance for the artist who was unable to appear as *Pamina*.

"I did that once," he told me, "in 'Aida.' It was in a small Italian town where they have an opera season only during a *festa*, and have not a great deal of money to spend on their productions. I was billed as *Amonasro*, and just before the curtain was to go up, the singer who was to sing *Ramfis* was taken ill. The manager was in despair. It was too late to get another singer for *Ramfis*, and to return the money to the audience already assembled would have meant ruin. I had never sung *Ramfis*, had never even studied it, but I said I would sing it. So I jumped from one costume to the other, we omitted the beginning of the *Nile Scene* and had one of the chorus dressed as *Ramfis* in the scenes when both had to be on the stage at the same time, while I sang his music and my own except when they both had to sing at the same time. I 'got away with it' as you say here! Those are things which give one confidence and make artists out of mere singers!"

\* \* \*

THEY tell me that the late Rudolph Valentino had more admirers in more places than came to light at the time of his demise. As it has been said that men do not fall in love with individuals but with types, this may be true of the fair sex as well. One of my imps reports that no less a person than Frances Peralta of the Metropolitan was one of the ardent votaries of the defunct Rudy.

Wasn't it Henri Quatre of France, however, who wrote a poem which began "Souvent femme varie; Malheureux qui s'y fie"? It seems that Miss Peralta has been in Spain since the early fall, and another king has arisen who knew not Joseph, which being interpreted means that there is another Richmond in the field, which, in turn, means that a live torero is better than a dead movie star. His name is Don Antonio Cañero and he is a "gentleman bullfighter," hence the "Don" affixed to his moniker. Miss Peralta admits that he has effaced all the anguish caused by the departure for other spheres, of the fascinating Rudolph, but she insists that she was merely looking for that vague thing known as "local color." "After all," she says, "there aren't many operatic *Carmens* who have the advantage of a real live *Escamillo*!"

\* \* \*

LEGISLATORS of New Jersey recently heard one of their number urge enactment of a bill to permit the throwing of hand grenades at saxophone players. Apparently the once famous "Jersey justice" is trying to redeem itself, opines your

*Mephisto*

# "No Small Rôles for Big Artists," Says Pasquale Amato

**"Boris" and Other Characters Are Actor-Proof—Deplores Lack of Stability in Men Pupils and Feels That Vocal Individuality Is an Essential of Artistic Growth—Important Place of Rôle of "Germont" in His Career**



HEN singers, no matter how popular they are in the opera house, go away for a long time, most of them are forgotten, for in the operatic world as in the world of royalty, it is a case of "The King is Dead! Long Live the King!" Some singers, however, leave behind them memories so pleasant that when they come again, it is as though they had never been from our midst.

This is the case with Pasquale Amato, who has just returned to New York after an absence of five years. Mr. Amato came to the Metropolitan in 1909, making his American début as *Germont* in "Traviata" with Sembrich and Caruso, and remained at the Metropolitan for fourteen years during which time he made himself one of the most popular artists ever heard there, and created a number of important rôles in American premières besides singing leads in all the standard répertoire.

"The rôle of *Germont*," said Mr. Amato, "has played an important part in my operatic career, for three times it has been a turning point for me. I made my début in the part at the Teatro Bellini in Naples in 1900, when I was only twenty-two. Then, after several years of singing around in various rôles in different places, I again sang *Germont* at the Fenice in Venice with a success that established me still further. The third time was at my début in New York."

#### No Small Rôles

"Of course, *Germont* is not what on the dramatic stage in this country is called a 'fat' part. He has not a great deal to do in spite of the fact that he is the principal baritone in the opera. Here, however, is a point I want to make for all singers, young ones especially: *There is no such thing as a small rôle!* If a singer is an artist, he can make any rôle an important one."

"They tell a tale in Italy of a singer who did the part of the *Messenger* in '*Aida*'." As everyone knows who has heard the work, the *Messenger* has about four phrases to sing. It is usually given to an unimportant member of the company and the episode is over and forgotten almost before it is begun. This singer, however, saw dramatic possibilities in the little part and instead of coming in tidily and singing his phrases nicely and going out, he staggered onto the stage overcome with fatigue, tattered, bloody and terrified with the burden of his evil tidings. So well did he do the tiny episode that the audience cheered him and he became known throughout Italy as a man who had achieved the impossible and made a really important part out of what was essentially a very diminutive one.

"Recently I was to sing *Tonio* at a guest-performance in Berlin and the rôle being a short one, the Intendant of the opera house suggested putting on separate acts of some other operas in which I had more to do, in order to fill out the evening to my best advantage. I said, however, that I would sing *Alfio* in '*Cavalleria*' as that was the work, there as here, universally bracketed with '*Pagliacci*'. The Intendant protested that *Alfio* was such a minor rôle that it was hardly worth while.

#### Sings "Alfio" in Berlin

"Well, I sang it and did my best with it, with the result that a day or so later, the Intendant told me that all his first baritones were actually asking to be cast as *Alfio*! You see, I had proved my point that there is no such thing as a



Photos by Mishkin

Pasquale Amato, a Recent Likeness; and as "Athanael" in "Thaïs"

small rôle if you go about it in the right way.

"Big rôles such as *Boris*, for instance, are ready-made. Nothing that you do to them can make them unimportant. They are 'actor-proof,' to use another bit of theatrical slang. Small rôles can be made into important ones, just as a good cook can make a tasty meal out of two potatoes and an onion if he knows how to do it!"

"This is a point I hope to make clear to my pupils here. The students of the present day are averse from routine, and the men, I regret to state, are worse than the women in this respect. Men students are apt to go from one studio to another picking up, as they suppose, the good points of this method and that, and the result usually is that they pick up nothing at all! What is it the Bible says? 'And the last state of this man was worse than the first!' How terribly true that often is of voice students. At the Naples Conservatory, I studied for five years with the same teacher, Carelli.

"I don't want to dwell, here, on the fundamentals of voice teaching. That has been done so often that I should merely be adding one more pile of platitudes. There are, however, a few things in which I differ from many teachers, the principal one being that I do not teach all pupils the same way. Personalities differ and no two voices are alike. You should find the best tone in each individual voice and train from that. The principle follows all along the line and things done by one artist cannot, necessarily, be done by another. Don't try to take away a man's individuality, for if you do, you take away his soul."

#### Caruso's Vocal Cords

"The natural quality of a voice is the result of the natural growth of the various parts of the vocal mechanism as they are formed through the speaking voice. Caruso, for instance, had curiously developed vocal cords. I have seen them myself. They were long and very white, and he also had unusually large vocal cavities. In the Neapolitan dialect, you know, the vowel sounds are all round and sonorous, which makes the vocal cavities good resonators as they are formed from the time a child starts to speak. Other parts of Italy have different qualities of vowels which gives their singing voices different qualities.

"You can't make all men sing the same way, and if you try to do so, it will end badly for some of them, so, as I said before, find the good tone and train from that and in evening up the scale, change the mechanism if you must, but don't change the quality."

"That is why careful watching on the part of the teacher is an absolute necessity. The pupil can hear what the tone sounds like inside but not outside his head, and the two are not invariably the same. Sometimes a tone which the pupil will think is especially good, will in

reality be not good at all, and vice-versa. That is where the voice teacher is especially at a disadvantage when compared with the violin or piano teacher. You can put a pupil's fingers on the keys this way or that, or on the bow of a violin and say 'Play this way, or that way,' but with a voice pupil you have to tell them to keep on trying and when they get the right way, you will tell them. Fancy teaching piano that way! And yet, there is no other way out of it for the teacher of singing."

#### Gramophones Good Examples

"Gramophone records of your own voices are excellent ways of learning your mistakes. They are good for all singers!"

"One advantage which I shall be able to place at the disposal of my pupils will be operatic appearances in Italy under really artistic conditions. In my native town near Naples, there is an ex-

cellent and perfectly equipped theater, and there I propose to give performances of opera. I am a member of the town-council so everything will be placed at my disposal. The people in that part of Italy are all very musical and there is much rivalry between the towns. Music lovers go from one city to another to hear opera, so those who sing there under my direction will be assured of a musical audience. I shall have the co-operation of the hotel so that accommodations will be good and students will not be exploited. Young singers, then, will have a unique opportunity and if they are worth while, it may be a starting point for them to great things. If they are not, well—many people have high ambitions in all walks of life though not all achieve them!"

"Glad to be back in America? Of course. Why not? America has always been very kind to me, and one is always glad to be among friends!"

JOHN ALAN HAUGHTON.

## LADIES' SYMPHONY IS LONG BEACH UNIT

### New Organization Appears in Concert — Many Musicians Heard

By Alice Maynard Griggs

LONG BEACH, CAL., Feb. 12.—The newly organized Ladies' Symphony of Long Beach, composed of twenty-seven members and under the direction of Eva Anderson, gave a well-balanced program on Feb. 4. Assisting were Permilia Lee Smith, contralto, and Mrs. I. B. House, reader. A string octet played Beethoven's Minuet in G.

Enthusiastic applause greeted Riccardo Martin, tenor, when he appeared in the Municipal Auditorium on Feb. 4, as one of the attractions in the Seven Arts Society Course, of which Kathryn Coffield is director. Mr. Martin was in splendid voice, and his solos, as well as his duets with Cleora Wood, soprano, were very delightful. Miss Wood also sang solos in a fresh, vibrant voice. The accompanist, William Tyroler, besides furnishing skillful assistance to the soloists, gave a group of piano numbers with much artistry.

A recent program was given for the Ebell Club by Rolla Alford, baritone, and Ingwald Wicks, violinist. Mr. Alford, exponent of the Yeatman Griffith method, sang songs by Brahms, Lotti, Liszt, Massenet and Burleigh, exhibiting a voice of wide range, beautiful quality and dramatic power. Mr. Wicks showed artistic ability in the Sonata in D Major of Nardini, in "I Palpiti" by Paganini, and a group of his own compositions. Accompanists were Dorothy Bell Alford and Ruby LaNora Wicks.

John Ardizoni, baritone, gave a concert at the Pacific Coast Club recently,

assisted by Will Garroway, pianist. Mr. Ardizoni was at his best in operatic arias and in dramatic readings, with musical settings. His poem "The Soul of a Clown" was an outstanding number.

The music department of Polytechnic High School presented Calmon Lubovski, violinist, and Claire Mellonino, pianist, in two concerts for the students of the school.

The program for the Delphian Society on a recent date was given by Ruth Foster Herman, contralto; Ethel Willard Putnam, lecturer and pianist, and Ada Potter Wiseman, soprano.

"Carmen" was analyzed by Dr. Frank Nagel, pianist-lecturer, before the Opera Reading Club on Feb. 3. The soloists were Ruth Foster Herman, *Carmen*; Constance Weisgerber, *Micaela*; Ivan Edwards, *Don José*, and Rolla Alford, *Escamillo*.

Artists appearing on the Woman's Music Study Club program for Reciprocity Day were Mrs. W. T. Moore, soprano; Mary L. Feltham, harpist; Irmel O. Padgham, cornetist; Ruth Zody, whistler, and the Virginia Hubbard Violin Quartet. Accompanists were Mabel Stephenson, Ruth Parkinson and Mary E. R. Foreman.

L. D. Frey presented his pupil, Charles Way, baritone, and Ralph Ryan, violinist, in the Hotel Virginia on Jan. 26. On Feb. 2, he presented Foster Rucker, baritone, and Mary L. Foreman, harpist.

Otto K. Backhus presented his advanced piano pupils, Kenneth Winstead, Margaret Underhill and Frances Helen Cole, in Humphreys Recital Hall, recently. Assisting were Bertha Brewster, contralto, and Lois Mills, pianist.

Edith Willard Putnam presented Edna Schinnerer in a piano recital on Feb. 2, assisted by Marguerite Brekke, pianist, and Louise Fox, mezzo-soprano.

## New Concerto Grosso by Ernst Krenek Is Given Dubious Reception in Chicago

Another Novelty at Symphonic Concert Is Georg Schumann's Variations on "The Harmonious Blacksmith"—Young Violinist Appears at Popular Performance

CHICAGO, Feb. 12.—Frederick Stock placed two new works on this week's subscription concerts of the Chicago Symphony, given yesterday afternoon and this evening. The program:

Marche Ecossaise..... Debussy  
Concerto Grosso, No. 2, Op. 25..... Ernst Krenek  
(First performance in Chicago)  
Variations and Gigue, on a Theme by Handel, Op. 72..... Georg Schumann  
(First performance in America)  
Excerpts from "Siegfried". Wagner-Stock

Krenek's Concerto Grosso met with one of the strangest receptions ever accorded a work in Orchestra Hall. The first two movements were received in silence on Friday afternoon, whether because the audience was numb or whether auditors desired to hear the work in its entirety before expressing an opinion. After the third movement there was more silence, and eventually Mr. Stock, who had laid down his baton, turned around to direct the ushers to open the doors and admit late-comers. The audience attempted to show amusement and tentative approval of the work with a scattering of giggles and applause. After the fifth movement was brought to a conclusion there was half-hearted applause, and one or two women, who may have heard of the habit elsewhere, ventured to hiss their disapproval.

The Concerto is beautifully made. It is one of the finest and one of the most significant novelties Mr. Stock has introduced here, for it is, beyond a doubt, the mature product of a man who is standing on his own feet and saying what he thinks. The score indicates that while the majority of rebels have contented themselves with departing from the past, Krenek, in his departure, has found a definite place.

Mr. Stock was obviously amused at his Friday audience's disinclination to rejoice in the strange new work, and in his kindly way offered a little speech, of the sort he ordinarily reserves for his popular Thursday night audiences, reassuring the gathering that the work was fine, that it required repeated hearings for appreciation, and that "now everybody will hear something they will enjoy."

Schumann's variations on "The Harmonious Blacksmith," are, indeed, delightful, in a style made by the Krenek work to seem undeniably old-fashioned. Many resources of instrumentation, harmonization and other devices are employed with the composer's familiar and graceful skill in these eleven well-contrasted and pretty decorations. With a very fine touch, the composer has brought

### Missouri Glee Club Wins Mid-West Contest

ST. LOUIS, Feb. 12.—The Missouri University Glee Club won honors in a contest between similar organizations of a number of mid-western colleges, which was held last week at Washington University Field House. This victory permits the Glee Club to go to New York and, in Carnegie Hall, to compete with Eastern colleges in the annual contest there. Dr. Herbert Wall is director of the club. The Glee Club took part in the Sunday afternoon "pop" concert of the St. Louis Symphony, Rudolph Ganz, conductor. The club, with Dr. Wall directing, sang entirely *a cappella* and easily convinced the audience of its worth. Club numbers included a sixteenth century chant, "Miserere Deus," a folk-song by Brahms, Schumann's "Lotus Flower" and Gretchaninoff's "Autumn." The orchestra contributed the Overture to "Phèdre" by Massenet; the Second Movement from Beethoven's Symphony, No. 2; Schelling's "A Victory Ball," Liszt's "Liebestraum" and "Finlandia" by Sibelius.

his stimulating Gigue to a quiet and beautiful close.

Mr. Stock's arrangement of four episodes from "Siegfried" dealt with the introduction and scene at the anvil, the inevitable scene in the forest, the ascent of the rock and a protracted quotation from the closing pages of the music-drama. This number was exceptionally well-played, but it was difficult for Mr. Stock's audience to recover from the earlier uncertainty of the entertainment.

Mr. Stock's Beethoven-Wagner program for the subscription matinée of Feb. 8 included the "Coriolanus" Overture and the "Eroica" Symphony, the preludes to the third and first acts of "Lohengrin," Thomas' arrangement of "Träume" and the "Meistersinger" Prelude. A sharp contrast in style was offered at this concert, as Mr. Stock conducted a superb performance of the symphony, though one somewhat restrained in color, reserving for his Wagnerian selections the full employment of his orchestra's very fine, sensuous tone. The members of the orchestra seemed almost as glad to be playing Wagner as was a

huge audience to hear and applaud this music. Mr. Stock was the recipient of the customary ardent reception.

Audrey Call, a delightful violinist, and a pupil at the Sherwood Music School, had been chosen by a competition held by the Chicago Society of American Musicians, to play the D'Ambrosio Concerto in B Minor at Thursday night's popular concert. She gave an exceedingly brisk and discriminating performance of a work which is not of a sort to set audiences aflame, but which certainly provided her captivating trend of musical feeling with very suitable material. She was most successful with the audience. Mr. Stock conducted a fine analysis of Tchaikovsky's Fifth Symphony, Mendelssohn's "Fingal's Cave" Overture and portions of Rubinstein's "The Costume Ball," to the intense pleasure of a devoted audience.

Eugenia Van De Veer, soprano, was soloist at the third concert by the Chicago People's Symphony, given in the Eighth Street Theater on the afternoon of Feb. 6, singing an aria from "Madama Butterfly," "Phyllis Has Such Charming Graces," three songs by Manning: "The Lamplighter," "In the Luxembourg Gardens," "The Street Fair," and La Forge's "Hills." Mme. Van De Veer has a voice of lustrous quality and much color; she employs it skillfully and uses also a charming sort of taste in her interpretations.

P. Marinus Paulsen led performances of Halvorsen's "Boyard" March, Beethoven's Fifth Symphony and his own Suite, which was awarded the Balaban and Katz \$1000 prize several seasons ago.

EUGENE STINSON.

## Chicago Audiences Given Abundant Fare

Chaliapin in "The Barber of Seville," Rachmaninoff, Bauer and Casals Are Prominent Among Visitors—Marianne Kneisel Quartet Makes Favorable Impression in First Concert—Other Recitals Attract

CHICAGO, Feb. 12.—Feodor Chaliapin and his opera company came to Chicago last Sunday, when the great Russian's performance as *Don Basilio* in "The Barber of Seville" attracted a very large audience to the Auditorium Theater.

If anything, Mr. Chaliapin's version of the rôle of the singing master has broadened since he first sang it in Chicago three or four winters ago. It is still, despite encroachments on interest in the rest of the performance, a masterpiece of comedy, founded on a remarkable gift for characterization which is only one of Mr. Chaliapin's possessions. Vocally he enjoyed great ease. The audience was ready to burst into applause at every opportunity, and the great favor in which Mr. Chaliapin was held as a member of the Chicago Opera Company was demonstrated on Sunday to be in no degree diminished.

An interesting cast appeared with him. Elvira de Hidalgo was *Rosina*, the part in which she made her début as a member of the Chicago Opera some seasons previously, and was much applauded, especially for her performance of the "Shadow Song" from "Dinorah," used in the Lesson Scene. Joseph Bobrovitch, who has displayed the marked beauty of his voice in several local concert appearances, was liked as *Almaviva*, while Giorgio Durando, as *Figaro*, maintained a jaunty characterization and employed his voice with good effect. Giuseppe La Puma added much burlesque to the rôle of *Bartolo*, and Anna Lissetzkaya, the *Berta*, was warmly applauded for her aria. Giacomo Lucchini was the *Fiorello*. Eugene Plotnikoff conducted a small but very responsive orchestra.

### Rachmaninoff Plays

Sergei Rachmaninoff's annual "recital of music for the pianoforte" was given in Orchestra Hall on the afternoon of Feb. 6, and attracted the unfailingly colossal audience, for a portion of which seats had to be provided upon the stage. The program included the Schubert-Tausig Andantino and Variations, the Schubert-Liszt "Wanderer" Fantasy, an Intermezzo and Ballade of Brahms, short pieces by Chopin, Medtner and the recitalist himself. For a characteristic conclusion, there was Liszt's version of

the "Racoczy" March. Mr. Rachmaninoff's familiar traits were evinced in their unvarying fullness; these are a gigantic command of the keyboard, the utmost resource in the use of his means, a lucidity of tone throughout extensive gradations, and a trend of mind which sees beauty in everything, if from the viewpoint of a philosopher whose enjoyment is derived from detection rather than from absorption.

Grace Leslie, making her first Chicago appearance, it seems, in the Playhouse on Feb. 6, impressed her audience with her taste, her seriousness and her imaginativeness. Some delightful examples of early English songs began her program. There followed classic arias and a group of French chansons. The final miscellany was topped with a brilliant performance of the *Page's* aria from "Les Huguenots." Miss Leslie's voice is rich. Though dark in color, it sparkles on occasion and has a beautiful color. Her use of it was expert, and marked with constant vocal elegance. An added interest in Miss Leslie's performance was derived from her personality, which, though restrained, constantly illuminated her interpretations.

### Bauer and Casals

The noteworthy collaboration of Harold Bauer and Pablo Casals was sufficient to draw an audience which crowded the Studebaker Theater on Feb. 6. The program, opening with Franck's arrangement for 'cello of his own violin sonata, and closing with a brisk and suggestive performance of the C Minor Sonata of Saint-Saëns, included solo groups by each of the artists. Mr. Bauer chose short pieces by Schumann and Chopin's Barcarolle, which he played with his customary refinement. Mr. Casals expended his opalescent tone and his great skill on short pieces by Huré, Fauré and Haydn, in which he had the assistance of Nicolai Mednikoff.

### New Variations Presented

Leon Benditzky and Vitaly Schnee, heard in their annual two-piano recital in Kimball Hall on Feb. 8, introduced three novelties: Harry Oré's Variations on a Theme from Beethoven's Sonatina in G Major, new to America; Palmgren's "Masquerade Ball," and Infantes' excellently conceived "Dances Andalouses." The Oré variations are the work of a young Russian, now living in

### Flushing Organizes Its Own Oratorio Society

FLUSHING, N. Y., Feb. 12.—Final steps have been taken toward the organization of a Flushing Oratorio Society, under the leadership of John W. Norton. The executive committee of the Society, composed of Edward M. Franklin, chairman, John W. Crawford and Rev. George W. Drew Egbert, has definitely announced plans which will provide rehearsals on Monday evenings, culminating in a concert to be given May 11. The organization provides for active and associate members, the former to take part in the performances, the latter to contribute their interest and support. An advisory board to consist of at least twenty members has been appointed to assist the executive board in matters of management.

Hong Kong (or at least living when last heard from), whose work was shown to Mr. Benditzky and Mr. Schnee by Leo Podolsky, a Russian pianist who has recently settled in Chicago. The variations are skillfully written, and, like the Palmgren score, well adapted to two pianos. Against an appropriate classical background Mr. Oré has expressed some capital whimsicalities in the pungent Russian manner.

The Marianne Kneisel String Quartet made a highly agreeable impression on a large audience in Kimball Hall Feb. 9, when it gave its first, but surely not its last, Chicago concert. Excellent ensemble, genuine individuality and a reanimating zest marked the performance of quartets by Haydn and Dvorak, Glière's Variations and a well written Scherzo by Robert Kahn.

A concert of excellent quality was given by students of the American Conservatory in Orchestra Hall on Feb. 9. Orchestral accompaniments were supplied by members of the Chicago Symphony, conducted by Adolf Weidig. The program included the Finale of Vierne's Organ Symphony, played by Ethel Dahlstrom, Jamestown, N. D.; the first movement of the Moszkowski Piano Concerto, by Ruth Walker, Hammond, Ind.; the baritone aria from "The Barber of Seville," sung by Angelo Ciavarella of Chicago; the first movement of a D'Ambrosio Violin Concerto, played by James Van Der Sall, Cedar Rapids, Iowa; the Franck Symphonic Variations, by Gordon Sutherland, Wheaton, Ill.; "Depuis le Jour," sung by Merrie Boyd Mitchell of Mound City, Mo.; the second and third movements of Mendelssohn's Violin Concerto, by Grace Hansen, Chicago; a soprano aria from "Hérodiade," sung by Marion Setaro, Vicksburg, Miss., and the first and third movements of Saint-Saëns' Piano Concerto in C Minor, played by Harold Reeve of Des Moines. In natural endowment, technical equipment and in reliable ensemble, the performance met very high standards of excellence.

A large audience attended the excellent recital given in Kimball Hall last night by students of the Girvin Institute of Musical Arts. Two excellent singers, pupils of Guglielmo Caruson, dean of the department, and several of Ramon Girvin's pupils, numbered among the most talented of the younger Chicago violinists, received applause that was well justified.

EUGENE STINSON.

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### Vehicle Noises "Sound Like Mozart"

WASHINGTON, Feb. 16.—According to a report here, the changing of gears on busses caused much noise and horse-drawn vehicles sounded like "a few bars from Mozart" on a phonograph record recently made in London to test various street noises and their causes. The sound vibrations were recorded on a wax disc similar to that from which talking machine master records are made. Human sounds were not discernible, but a perpetual shudder was recorded by the vibrating of the pavement and buildings as heavy vehicles rolled past.

A. T. M.

# Three Admired Operas Added to Season's Répertoire

**"Bartered Bride," "Siegfried" and "Pelléas et Mélisande" Heard for First Time This Year at Metropolitan—Kirchoff Scores Third Success in Wagner Music Drama—Familiar Casts Delight Epicures in Smetana and Debussy Works**

WITH the first "Bartered Bride," the first "Siegfried" and the first "Pelléas et Mélisande" to rejoice them, last week's opera patrons had an epicurean succession of additions to the season's fast mounting répertoire. Debussy's music drama was the fortieth work mounted since the season began fifteen years ago.

Last season's cast for "The Bartered Bride" was altered only with respect to some of the secondary rôles, and that of "Pelléas" was without a change. In "Siegfried" there was a new tenor-hero, in the person of Walter Kirchoff, whose third rôle at the Metropolitan yielded a third success.

## The First "Bartered Bride"

For the first time this season, Smetana's "Bartered Bride," one of last year's revivals, was sung on Monday night, Feb. 7, the cast being, in the main, the same as that which has been heard before in it. Maria Müller again sang the title-rôle, Rudolf Laubenthal was Hans; George Meader, Wenzel; Michael Bohnen, Kozal, and Marion Telva, Kathinka. A newcomer to the cast was George Cehanovsky, who was Kruschnia. The lesser rôles were assumed by James Wolfe, Henriette Wakefield, Max Bloch, Louise Hunter and Arnold Gabor. Ruth Page made her début as première danseuse. Artur Bodanzky conducted.

It was a real joy to hear again this delightful score and particularly such a fine presentation of it. Everyone was in good voice and in good dramatic form so that the entire performance went with snap. Mr. Bohnen's Kozal was the acme of comedy and was kept within bounds, though more than once he approached perilously near the point where singing ends and declamation begins. It was difficult to believe that this was the same person who enacted the brooding, sinister Hagen in "Götterdämmerung" only two nights previously, but versatility is Mr. Bohnen's long suit. Miss Müller, once started, sang better than she has in a long time, and her personal charm was evident throughout the evening in a part that might easily degenerate into the saccharine. Mr. Laubenthal, though constricted here and there on high tones, gave an excellent performance. Mr. Meader again achieved the difficult feat of eating a bun and singing at the same time, doing both things with art. The remaining singers were all fine in their parts.

Of Miss Page's abilities, it is not possible to speak in detail as the brief opportunities which the polka in the first act gave her, were brief indeed. Be it said that she is light, graceful and agreeable to the eye, and furthermore, that she has that vague thing known as "personality" which is so desirable in a dancer. Operas that give her more to do will undoubtedly be more interesting because of her presence.

The score of "The Bartered Bride" is one that repays frequent hearing. Each time one hears it, new beauties not only of melody but of instrumentation stand forth. It would be difficult to imagine a smoother, more perfectly balanced rendition of the opera than that which the Metropolitan gives, not only in the singing and in the orchestral part, but also in the staging and general aspect of the presentation. It will always remain one of the most thoroughly artistic and thoroughly satisfactory things that Mr. Gatti-Casazza has done at the Metropolitan Opera House. J. A. H.

## A Benefit "Tosca"

For the benefit of the Homeopathic Medical College and Flower Hospital, a

performance of Puccini's "Tosca" was given on the afternoon of Feb. 9, with Maria Jeritza, Mario Chamlee and Antonio Scotti in the main rôles. Tullio Serafin conducted. The performance

eye. Some of his simulation of youthful exuberance may even have overshot its mark and emphasized the contrary. But in spite of a detail here and there that was overdrawn, the characterization was one of sympathy and illusion, indicative not only of a highly intelligent artist but one assiduous in the mating of gesture to phrase, of vocal color to the musical and verbal portent. The music was consistently sung, not barked, bleated or shouted. There was ringing metal in the forge scene and fervid lyricism in the Italianate ardors of the closing duet. Mme. Larsen-Todsen, apparently intent on matching this fervor in the final scene, over-sang to the extent of impairing the resonance of her tone.

Schorr's "Wanderer" was again something for the ear to glory in, the music of this part exposing the full beauty and sonority of this noble voice as no other rôle of his Metropolitan sojourn has done.

The Alberich of Gustav Schützendorf was compellingly malignant, but the Mime of Max Bloch tended more toward comedy than shrewd characterization. For those who could see the dragon at all, it was visually an improved Schlängenwurm that emitted fire and smoke, though the voice was the same as hitherto, that of William Gustafson, plus a megaphone.

Of the two remaining women in the cast, it must be admitted that both have

sung with more distinction on other occasions. Karin Branzell as Erda did nothing that was not creditable, yet failed to give the scene with Wotan its fullest significance. Editha Fleischer, despite the prettiness of her voice, as proved in other parts, sounded little better than the other Forest Birds of recent seasons. Possibly the off-key sound of much of her singing was due to acousti-



Ruth Page, Dancer, at the Metropolitan

was one of high excellence throughout, all three of the leading artists singing and acting with distinction. The lesser rôles were capably assumed by Messrs. D'Angelo, Malatesta, Paltrinieri, Reschigian and Picco and Miss Flexer.

E. A.

## "Il Trovatore" Appears

The first "Trovatore" of the season was acclaimed with the usual enthusiastic "Bravos" on the evening of Feb. 9. Trite as may be the text of Verdi's near three-quarters-of-a-century-old opera, nevertheless its old and popular melodies seem always to save it from the operatic graveyard. Florence Easton as Leonora gave a vocally and dramatically excellent portrayal of the heroine. Giovanni Martinelli who was Manrico called forth a storm of applause especially from the standees, and except for an occasional forcing of some of his upper tones, he was most effective. Karin Branzell, a forceful and rich-voiced, malevolent Azucena, and Giuseppe Danise a sinister and sonorous Count di Luna completed the major rôles. Lesser parts were faithfully interpreted by Grace Anthony as Inez, Ezio Pinza as Ferrando, Alfio Tedesco as Ruiz and Arnold Gabor as a Gypsy. Vincenzo Bellezza conducted a splendid performance with authority and precision. W. R.

## Kirchoff as "Siegfried"

Though it may reasonably be expected that the forthcoming performance of "Siegfried" in the afternoon "Ring" cycle will surpass in smoothness of detail the season's first representation of that work Thursday night, there was new life and lift in the one experienced last week, due to the stimulating art of Walter Kirchoff, this season's newcomer among the Wagner singers. After his highly successful first appearance as Loge in "Rheingold," the tenor acquisition proved his versatility by a revitalizing characterization of the mature Siegfried in "Götterdämmerung." As the latter's younger self in the third segment of Tetralogy, he restored Mime's protégé to the place of dominance that, to a degree, had slipped from him in performances since the work was restored to the répertoire three seasons ago. It was a performance, consequently, which was rightfully to be called "Siegfried," rather than "The Wanderer," though the superb singing of Friedrich Schorr in the rôle of Wotan was no less impressive than heretofore.

Kirchoff, as has been written here before, is plainly a veteran and it probably was not within his power to give a presentation of the young hero that would be altogether convincing to the

cal difficulties inherent in the perch provided this fabulous songster.

Artur Bodanzky was in no mood for lingering over details of the score and no one could say that this was a languorous performance. On the contrary, there were passages that were hustled out of mind without the expansion necessary to assert their full power. But "Siegfried" is a work that can too easily sag in the opposite direction, and it probably was due to Bodanzky, next to Kirchoff, that this performance retained interest as unflaggingly as it did.

All of the "Ring" dramas have now been given outside of the special matinee cycle, "Rheingold" once, "Walküre" three times (with the fourth scheduled for this week), "Siegfried" once and

Photo by Straus-Peyton

Lucrezia Bori as "Mélisande"

"Götterdämmerung" three times. "Meistersinger" has been heard four times, "Lohengrin" four and "Tannhäuser" five. Of the Wagner works now in the repertoire only "Tristan" and "Parsifal" remain to achieve their re-entry in the later weeks of the season. O. T.

## "Pelléas et Mélisande"

"Très exceptionnel, très curieux, très solitaire," a contemporaneous description of Debussy, sums up equally well his "Pelléas et Mélisande," which had its first hearing of the season Friday evening with a cast identical with that of all previous representations at the Metropolitan. It was a performance of great beauty, with but one defect for those who were seated close enough to the stage to be aware of it, and that was the omnipotence of the prompter. But exceptional, curious and solitary as this music drama of the shadows is—those shadows where Walter Pater remarks the endless falling of human tears—it comes in time to be something more than unique, in that out of its strangeness, its phantasms, its obscurities, emerges humanity, and humanity deeper and sweeter and more ineffably tender and sad by reason of its reticence and resignation, its unwillingness to beat its breast and proclaim its woes.

The wise old Arkel's exclamation, "If I were God how I should pity the hearts of men" is, after all, the essence of the drama, and Debussy's music, so exceptional, so curious, so solitary, is drenched with that quality of sympathy that makes Arkel something other than a sentimental old bore. Many hearings of the score do not reveal hidden new beauties in the Wagnerian sense—it is not sufficiently complicated for that; and "atmosphere," which is what so much of this music is, is not particularly suited to study under a microscope. But every additional experience brings new wonder at the manner in which the pathetically human appeal of the text is heightened and freed of the commonplaces that are inherent in even the most poetic lines. Sung to Debussy's pitches, and wreathed round with the vapors of Debussy's music, Maeterlinck seems to have found his true tongue here, his true inflections, his true imagery. Every repetition makes more incredible the knowledge that text and music did not spring simultaneously from the same brain.

There can only be reiteration of what has been said before with respect to the production and the cast. Urban's sets, save for the flimsy and unconvincing Terrace at the Entrance to the Vaults

[Continued on page 36]



Walter Kirchoff as "Siegfried"

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EW YORK continues to hear an unusual number of concerts for this time of the year, and both newcomers and favorite artists have shared in the applause of the glorious company of music-lovers during the past week. Percy Grainger, at his single recital of the season, was welcomed by a large audience, and Richard Singer, in a piano program, again demonstrated his artistic capabilities. Katherine Bacon and Povla Frijs both continued their series of recitals. Margaret Hamilton, a Naumberg prize-winner, was heard in recital and Elise Steele, violinist, made a promising début. Numerous other first-time recitals proved of various degrees of interest.

#### Ben Levitzky, Violinist

Ben Levitzky, young violinist who has been heard here before, revealed a romantic bent in his recital in Aeolian Hall on the evening of Feb. 7. Assisted by Leroy Shields at the piano, Mr. Levitzky centered his list around the perennial B Minor Concerto of Saint-Saëns, which he played with brilliant sureness, without waxing sentimental over those multitudinous passages which might easily be treated so. An Eighteenth Century Sonata, "Le Tombeau" by Leclair, was set forth with clarity and an easy, improvisatory style. The "Tzigane" of Ravel was ample proof of Mr. Levitzky's technical prowess, and also of his ability to color. The Achron-Auer "Hebrew Lullaby," in a group of brevities was well enough liked to warrant repetition. "Nigun" from Ernest Bloch's "Baal Shem" suite received a serious, impressive reading. C. R.

#### Povla Frijs Continues

Povla Frijs, Danish soprano, gave the third of her series of Aeolian Hall recitals on the evening of Feb. 7, before an audience as large and as obviously pleased as those which had graced the preceding events. As before, Mme. Frijs gave a most satisfying and intelligent account of worthy and interesting music in a manner all her own. Her vocal attributes she governs with such skill as to make them seem more

than they are. Personality, which gives an individual timbre to her utterance, illuminates every bit of her singing. The program included five Zigeunerlieder of Brahms, two excellent Sibelius songs, of which "Var det en Drom?" was repeated, the haunting "Caravane" and "Les Papillons" by Chausson, Ravel's "Sainte," and numbers by Grieg, Kjerulf, Busser, Mozart, Schubert and others. Frank Bibb officiated at the piano. D. S. L.

#### Miss Bacon's Third

Katherine Bacon's series of Beethoven piano sonatas, which she is playing on successive Monday evenings in Steinway Hall, moved up another notch on Feb. 7, when five of the finest specimens regaled students, finished musicians and average listeners alike. The works heard on this occasion were the D Major, Op. 10, No. 3; G Major, Op. 14, No. 2; E Flat, Op. 31, No. 3; F Sharp, Op. 78, and A Major, Op. 101. In these last two Miss Bacon surpassed herself, playing with especially lovely tone and particularly notable authority. Her performance of the Op. 101 was one of the best that recent seasons have brought forth. So also that Sonata which is dedicated to Thérèse von Brunswick, the F Sharp, which is but rarely heard. Many heard Miss Bacon, and the applause was as voluminous as it was spontaneous.

D. S. L.

#### Mme. Liszniewska Heard

Brahms and Debussy in equal parts, two groups each, formed the Aeolian Hall matinée program of Marguerite Melville Liszniewska, who for six years was pupil and assistant to Leschetizky and who is now of the Cincinnati Conservatory faculty, on Feb. 8. It was an uncommonly interesting list, played with musicianly insight, without fuss and frills. Mme. Liszniewska linked her media into two sections, playing first five Debussy pieces, then, without intermission, the F Minor Sonata of Brahms; the second half consisted of five more bits by the French impressionist and four works from the Op. 116 of Brahms.

Mme. Liszniewska seemed better adapted, possibly, to the shorter numbers than she was to the Sonata, though she was often admirable in that most heroically philosophical of Brahms' piano creations. If any definite elements can be said to have been lacking in her conception of it, they were those of mystery and unleashed passion. The opening was not as *maestoso* as possible nor did the scherzo have all of its fiery pulsing. The andante, however, was ideal, done simply, with a noble swell in the D Flat theme. Technically, Mme. Liszniewska accomplished everything that was written.

Outstanding for performance among the Debussy compositions were the "Sérénade Interrompue," "Voiles," "Feux d'Artifice" and "Poissons d'Or." Included, also, were "Doctor Gradus" and the "Serenade for the Doll" from the "Coin des Enfants," "Minstrels" and "Les Collines d'Anacapri" from the Preludes, the Valse, "La plus que lente," and the F Major Prelude from "Suite Bergamasque." Mme. Liszniewska

seemed to have both the equipment and the particular brand of imagination which distinguish the most just Debussy. W. S.

#### Margaret Hamilton, Prize Winner

Margaret Hamilton, pianist, winner of the Naumberg Foundation Prize, who played with the Philharmonic Orchestra at one of the Students' series in November, gave a recital in the Town Hall on the evening of Feb. 8. The program began with Mendelssohn's E Minor Prelude and Fugue, Mozart's F Major Rondo and a Schumann Toccata. The second group was Beethoven's Thirty-two Variations. The remaining group was Preludes by Rachmaninoff and Chopin, and Etudes by Skriabin, Chopin, Rubinstein, Schlozer and Liszt.

Miss Hamilton went at her program in a business-like way. Unfortunately the results were not especially felicitous. Her wrist was usually stiff in rapid passages, her pedaling unclear and her volume of tone not commensurate with the obvious muscular output. These shortcomings were especially noticeable in the Beethoven Variations. In the Rachmaninoff Preludes, Miss Hamilton was more fortunate. Here, she displayed interpretative sense and her tone was more melodious. The audience was a numerous one and it was loud in its approval. There was also a wilderness of flowers. J. D.

#### Elise Steele's Début

Elise Steele, violinist, made an auspicious début in Aeolian Hall on the evening of Feb. 8, assisted by Ethel Cave-Cole at the piano. Miss Steele began her program with a Chaconne by Vitali which has been tinkered at by Charlier and Auer. This she followed with Mozart's Concerto in D and Bach's Sonata in G Minor for Violin alone. The closing group was of pieces by Suk, Burleigh, Boulanger, Godowsky and Zsolt.

Miss Steele's playing on this occasion promised good things for the future. Her tone is firm and clear and her technic sure. Added to this, she possesses an interpretative ability unusual in an artist new to the concert platform. Add to this, a clean sense of phrase and a general forthright demeanor, and it is easily seen that she possesses natural ability beneath excellent training.

The Vitali Chaconne may be passed by as a concession to the Classics. In the Mozart Concerto, however, Miss Steele showed her true musicianship. The Bach Sonata was another concession, to technic as well as to tradition. The final group was of varied interest, but much of it was played with decided charm. J. A. H.

#### St. Olaf Lutheran Choir

Conviction, without which no artist can hope to succeed, appears to be the mainspring of the remarkable success achieved by the St. Olaf Lutheran Choir, which sang under the propulsive leadership of Dr. F. Melius Christiansen in the

Metropolitan Opera House on the evening of Feb. 8. When, for example, these choristers sing "Hosanna in excelsis!" one feels that they mean it, that no deeper religious fervor could be expressed were the occasion a church service instead of a public concert. And when they give voice to a naive Nativity ballad, their expression has a simplicity that carries a childlike, almost a wistful, appeal.

The Choir, coming from St. Olaf College in Northfield, Minn., and composed wholly of students, is made up of members whose personnel is, of necessity, constantly changing. The voices, in themselves, are not out of the ordinary; but Dr. Christiansen has brought this material up to an astonishing point of malleability in regard to nuance. High pianissimo notes are sustained with a clarity that, in such numbers as the "Benedictus" from Liszt's "Missa Choralis," results in an ethereal effect of rare sensitiveness; and a *diminuendo* or *crescendo* may be nearly the last word in carefully balanced tone. When volume is called for, the St. Olaf chorus is not found wanting; the fifty members can sing with ample power; but climaxes, no matter how ringing, are never forced.

The sacred program was sung from memory. Two Norwegian Folk-songs were listed as by Grieg; one was an ingenious dialogue between the Christ and the Shulamite. German Christmas songs were in arrangements by Albert Kranz. Bach, Glinka and Crüger were represented early in the evening; a six-part Christmas song "From Schumann's Hymnbook" was in the company of Parker's "Now Sinks the Sun."

The concert was given under the auspices of the Inner Mission Society of the Evangelical Lutheran Church in New York City. A large audience manifested its approval in no uncertain manner. D. B.

#### Richard Singer's Recital

The first American performance of Walter Niemann's "Hamburg," two compositions of his own and the rarely heard Brahms C Major Sonata kept the recital of Richard Singer well out of the general rut of such affairs when he appeared Tuesday evening, Feb. 8, in Carnegie Hall. The harbor and the dockyards with their thriving industries, night and its ghostlike shadows playing over the anchored fleet, the old home so little and respectable, stock-brokers and their disputes, a sixteenth century senator leading a pavane, a barrel organ sadly out of tune, a children's dance, a tango in the sailors' quarters, moonlight on the Alster, a prophetic outlook, pompous and sure—in such a series of pictures has Niemann chosen to portray his native Hamburg and just these ones did Mr. Singer play Tuesday evening, leaving out the fragments on "Sailors," "Brahms" and "St. Michael's Church."

They are interesting and clever pieces of music, not of any great musical significance, it is safe to say, but at times

[Continued on page 191]

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## PORTLAND CONCERTS HAVE VARIED TONE

### Orchestral and Solo Lists Range Over Extensive Material

By Jocelyn Foulkes

PORLAND, ORE., Feb. 12.—Ossip Gabrilowitsch recently attracted one of the largest audiences that ever gathered to hear a pianist in Portland. Bach, Handel, Beethoven, Chopin, Haydn, Ravel and Debussy numbers were played with appealing beauty and engrossing musicianship. The managers were Steers and Coman.

Kathryn Meisle, contralto, and Allen McQuhae, tenor, with Sol Alberti at the piano, were heard under the direction of the Elwyn Concert Bureau on Feb. 1. The program consisted of twenty-six songs. Ten encores were given. Schubert lieder, an aria from "Le Prophète" and two songs by Mary Evelene Calbreath were among the numbers.

The Portland Symphony was led by Willem van Hoogstraten at a Saturday morning concert in the following program: Overture to "Die Fledermaus," Grieg's "Peer Gynt" Suite, Grainger's "Irish Tune from County Derry" and "Molly on the Shore," and Brahms' Fifth "Hungarian" Dance.

The Walter Bacon Student Orchestra and Lucien Becker, organist, recently gave a municipal program.

Ruth Bradley Keiser, pianist, appeared in a program of merit at the MacDowell Club's bi-monthly meeting.

The Oregon Chapter of the American Guild of Organists sponsored a recital in Trinity Church. E. A. Evans, William Robinson Boone and Frederick W. Goodrich, organists; F. E. Jarvis, baritone, and Katherine Corruccini, contralto, contributed solos.

Charles Wakefield Cadman appeared

as pianist in a return engagement in the Broadway Theater, on Feb. 6.

Elly Ney, pianist, was accorded a veritable ovation when she played the Brahms Concerto in B Flat with the Portland Symphony under the baton of Willem van Hoogstraten, before a capacity audience recently. Mme. Ney displayed a contrast of moods and mastery of musical substance. The "Egmont" Overture and the "Eroica" Symphony of Beethoven aided in making the program a memorable one. These last two were presented in memory of the 100th anniversary of Beethoven's death.

Distinction, intelligence and charm characterized the playing of Cecilia Hansen, violinist, in a program under the direction of the Elwyn Concert Bureau, recently. The collaboration of Boris Zakharoff, pianist and accompanist, in Saint-Saëns Sonata, Op. 75, was notable. The novelties were "Mädchen im Brautgemach" and "Marsch der Wache" by Korngold.

The Portland chapter of Pro Musica sponsored the appearance of Darius Milhaud, pianist, composer and conductor, in a lecture on "The Evolution of Contemporary French Music." Mr. Milhaud played some of his own compositions. In a sonata for piano and two violins, Sylvia Weinstein Margulis and Edward Hurlmann, resident violinists, completed the ensemble. The audience showed marked interest.

The members of the New England Conservatory Club celebrated its twenty-fifth anniversary, donning the costumes of 1901, and presenting instrumental and vocal numbers popular at that period.

Walter W. R. May, executive news editor, and E. S. Reynolds, cartoonist of the *Morning Oregonian*, gave illustrated talks on the development of the cartoon before the Portland district of the Oregon State Music Teachers' Association.

Lucien Becker, organist, and Robert Louis Barron, accompanied by Mary Bullock, appeared in one of a series of recitals recently.

## HERTZ FORCES GIVE SYMPHONY BY BLOCH

### Profound Impression Made at Hearing by Coast Orchestra

By Marjory M. Fisher

SAN FRANCISCO, Feb. 12.—Ernest Bloch's Symphony in C Sharp Minor was given first performances here at the ninth pair of San Francisco Symphony concerts. It made a profound impression.

Although an early work, the Curran Theater audience liked it even better than some of Bloch's more recent works. Its four sections, "The Tragedy of Life," "Faith and Hope," "The Ironies and Sarcasms of Life," and "The Will and Happiness" were wholly convincing, emotionally, dramatically, and musically. The orchestration is conspicuously ingenious and distinctive. At the conclusion of the symphony, Alfred Hertz summoned Mr. Bloch from his seat in the gallery to a place on the stage and received the unexpected reward of a kiss from the composer, who, in turn, was given an ovation of his own.

At this concert, Louis Persinger's playing of Beethoven's Violin Concerto was that of an artist to whom musicianship is of first importance—and it was good to hear that beautiful tone which for so long a period colored the whole string section of the orchestra. It is two years since Mr. Persinger resigned the concertmastership to devote all his time to chamber music work, and it was a gracious act, and a welcome one, for the Symphony Association to present him in the rôle of guest soloist at this time. He received a welcoming ovation at his first appearance, and thunderous applause of approval at the conclusion of his performance.

Reinald Werrenrath delighted an audience of some 4000 persons on a recent Sunday afternoon, when he gave the fifth concert in the Elwyn Artist Series in the Civic Auditorium. The singer was in excellent voice, and added many encores to a program that was both new and good. Ojibway Indian melodies arranged by Arthur Whiting were particularly enjoyable, and Brahms' "Vier Ernste Gesänge" was a dramatic number. Perfect diction added to the pleasure given by English songs. Herbert Carrick was exceptionally fine, both as accompanist and piano soloist.

Herbert Gould gave a recital of modern songs at Ida Gregory Scott's "fortnightly" in the Mark Hopkins Hotel. His program was selected from works by Henschel, Sinding, Wolf, Strauss, Keel, Damrosch, Waller, Saar and Spross. Austin Mosher was the accompanist.

The first of three programs by Mischel Piastro, violinist, and Charles Hart, pianist, featuring the ten violin and piano sonatas written by Beethoven, consisted of the D Major, No. 1; the A Minor, Op. 23; and the F Major, Op. 24. Each player performed with his usual artistry to an appreciative audience in the jinks room of the Bohemian Club.

The Piastro-Hart series of sonata recitals ended with a program devoted to the E Flat Major, G Major, and "Kreutzer" sonatas by Beethoven. Mr. Piastro's sonorous tone was heard at its best, and Mr. Hart's work was equally satisfying. Together they gave a performance that was reflective of the highest type of conscientious musicianship. The audience was a distinctive one; it was large, attentive and enthusiastic. The series was under the direction of the Wolfsohn Bureau.

The Persinger String Quartet had Ernst von Dohnanyi as guest artist at last week's concert in the Scottish Rite Auditorium. The concert was one of the finest of this season. Schumann's Quartet, beautifully played, opened the program. Then Louis Persinger and Mr. Dohnanyi gave a magnificent performance of Beethoven's "Kreutzer" Sonata. Each artist was at his best. The Dvorak Piano Quintet in A Major received a masterful presentation and brought the recital to a triumphant close.

The Stanford and University of California Glee Clubs gave a joint concert in the Fairmont Hotel. Warren D. Allen directed the Stanfordites, and Leonord B. McWhood led the University of California forces. Esther Houk Allen, contralto, added to the Stanford honors with artistic solo numbers. The University of California scored with an arrangement of the Largo from Dvorak's "New World" Symphony. Stanford's stellar choral offering was Schubert's "Serenade."

Giulio Silva, head of the voice department at the San Francisco Conservatory began a series of lectures on "The Essentials of Vocal Mastery" at that institution on a recent morning.

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**ORCHESTRA IN WINNIPEG  
OFFERS NOURISHING FARE**

Symphonic Program Given with Guest Conductor—String Ensemble Heard  
—Daniel Gregory Mason Lectures

WINNIPEG, Feb. 12.—The Winnipeg Symphony, of which Hugh C. M. Ross is conductor, gave its fourth concert of the season in the Metropolitan Theater before a capacity audience and with Gennadi Gorbovitzky as guest conductor. The orchestra played Bach's "Brandenburg" Concerto, No. 5, and the Overture to "William Tell." Soloists in the Concerto were John Waterhouse, violinist; Hugh Ross, pianist, and H. Nelson, flutist. The orchestra also played Rimsky-Korsakoff's "Schéhérazade," conducted by Hugh C. M. Ross.

The Winnipeg String Orchestra, composed of student musicians, under the leadership of John Waterhouse, gave a concert in Trinity Parish Hall. The program, which was thoroughly enjoyed, included music by Beethoven, Mozart, Palmgren, and Rameau. The assisting artists were Mrs. John Waterhouse, pianist, and Mrs. Burton Kurth, contralto. The latter sang an interesting group of songs by Arthur Benjamin. "Three Impressions for Voice and Strings."

Of outstanding interest was the series of lecture-recitals on "Artistic Ideals," given by Daniel Gregory Mason of Columbia University, New York, under the auspices of the Manitoba Music Option Board. This series was held in University Lecture Theater on four nights. Dr. J. A. Maclean, president of the University, introduced the speaker.

Mr. and Mrs. Mason were guests of the Women's Canadian Club, Mrs. John Bracken, president, at the Royal Alexandra Hotel, when Mr. Mason gave an address on "Music and the Plain Man." Contributing to the afternoon's program were Norman Douglas, tenor, and Ervin Harris, violinist. The Manitoba Music Teachers' Association also entertained in honor of Mr. Mason as did Eva Clare.

MARY MONCRIEFF.

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**Fifty Years an Organist in Kentucky Church**

VERSAILLES, KY., Feb. 12.—Not only the children of her pupils, but, in some instances, their children's children rose up to call Miss Mary Wasserboehr blessed at the golden jubilee

celebration were her oldest and youngest living pupils, Mrs. Mary Reynolds Potter of Bowling Green, and little Josephine Howard of Versailles. Another guest was Miss Alice Graves of Woodford County, who was a member of the choir in which "Miss Mary" sang before she became organist.

Practically the entire community took an active interest and pleasure in expressing appreciation of Miss Wasserboehr's generous contribution to musical affairs of the town. Miss Wasserboehr was the recipient of congratulations by word, wire and letter. The parish house was charmingly decorated with ferns and cut flowers, with white candles in silver candlesticks.

A special musical program by Mrs. Robert Barry Montgomery of St. Petersburg, Fla., and Versailles, a former pupil, and Mrs. A. B. Chandler of Versailles, was a feature; and "Miss Mary" was presented with a purse of \$300 in gold, contributed by members of the parish.

The organ upon which Miss Wasserboehr now plays every Sunday is the second one she has used in the church. A number of years ago the present building replaced an older one, in which she also played.

Miss Wasserboehr's picture, showing her in church vestments, has been hung in the sacristy of the church, together with portraits of rectors who have served the parish. C. G. DICKERSON.



Miss Mary Wasserboehr

celebration held in her honor in the parish house of St. John's Episcopal Church.

For "Miss Mary," as she is generally and affectionately called, has not only taught pupils of three generations in some families, but has played the organ in St. John's Church for fifty years. Every other organist in the town has received instruction from her, and on special occasions she has played in neighboring centers. Some of her pupils have moved away from Versailles and are holding important posts in churches and theaters.

Among the guests at her jubilee cele-

TALLAHASSEE, FLA., Feb. 12.—A large audience enthusiastically welcomed the Flonzaley Quartet on the occasion of its second appearance at Florida State College recently. The Quartet played from manuscript the Prelude by Ernest Bloch and the "Oriental" Suite by Salazar. The second of the season's artist series concerts was given by the Russian Symphonic Choir, Basile Kibalchich, director. The evening was a gala social event, the College having as guests of honor His Excellency, Governor Martin of Florida, Mrs. Martin, and their guest, Governor Nellie Ross of Wyoming.

**Flonzaleys and Russian Choir Give Tallahassee Concerts**

**ROCHESTER PHILHARMONIC PRESENTS VIOLIN SOLOIST**

New Member of Orchestra Makes Favorable Impression—Onegin and de Gogorza Appear

ROCHESTER, N. Y., Feb. 12.—The Rochester Philharmonic Orchestra, Eugene Goossens conducting, presented a very attractive program to a large audience in the Eastman Theater on Feb. 10 at its seventh matinée concert.

The symphony was Schumann's No. 1. The soloist, Richard de Silva, violinist, joined the Philharmonic Orchestra last fall. He played Wieniawski's Second Concerto with a sweet true tone and adequate technic. A number of special interest was Eichheim's "Chinese Legend," 600 A. D." It was well played and the audience enjoyed it. Another number that appealed was Bach's Air for G String, played, standing, by the violin selection. The numbers used to open and close the program were Glinka's Overture, "Russean and Ludmilla" and the Overture to "Fra Diavolo."

Appearing in the Eastman Theater on Feb. 10 were Sigrid Onegin, contralto, and Emilio de Gogorza, baritone. Songs that stood out on the program were a Brahms group, sung magnificently by Mme. Onegin, and a Spanish group that Mr. de Gogorza sang superlatively well. The audience that crowded the theater was very enthusiastic. Helen Winslow accompanied Mr. de Gogorza, and Franz Rupp, Mme. Onegin, both excellently.

MARY ERTZ WILL.

**Rachmaninoff Plays in Providence**

PROVIDENCE, R. I., Feb. 12.—Sergei Rachmaninoff gave a piano recital in the Majestic Theater on a recent Sunday afternoon. This was the third event in the Steinert series and called out a large audience notable for its culture and discrimination. To such an audience, the brilliant character of Mr. Rachmaninoff's art made an intellectual appeal, if not a distinctly emotional one. He played music by Chopin, Schubert-Tausig, Schubert-Liszt, Brahms, Medtner and himself.

N. B. P.

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**Press Comments of First  
Carnegie Hall Recital,  
October 26, 1926**

"Doris Niles, accomplished even to the degree of toe-dance, captured the large audience with character work of a winsome actress, a scherzo in silks, set off by her alternate's more leisurely posturing."

*New York Times.*

"One could sit back comfortably and enjoy the deft pantomime and pretty grace and supple invention of these gifted sisters, without torturing the mind with obscure significance. The Spanish dances were given in rapid sequence, with a resourcefulness of gesture, pattern and costume never once duplicated."

*New York Herald Tribune.*

"It was in the Spanish suite that Miss Niles and her sister did their best work. 'Flamenco' was colorful, gay and coquettish and the difficult staccato stampings of the feet were masterfully done in true Spanish style."

*New York Post.*

"A distinctive feature of each dance was the originality and fertility of invention evidenced by Miss Niles in the simplest of patterns and figures, rhythms and moods."

*New York Sun.*

**Press Comments of Third  
Carnegie Hall Recital,  
February 1, 1927**

"The Russian and Spanish suite afforded extreme contrasts of color, music and rhythms. Here again Doris Niles distinguished herself, as a Russian gypsy, a Cossack and in a Spanish jota. There was tremendous applause."

*New York Times.*

"Every dance was greeted by applause, and the indefatigable two might still be there responding to encores if they had cared to risk the endurance test. As it was, they may write another positive success to their professional record."

*New York Herald Tribune.*

"She knew how to accentuate her dancing with vitality and effect and her costumes had colorful beauty."

*New York Sun.*

"An added feature of the performance was a wealth of beautiful and dazzling costumes."

*New York Telegram.*

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## NEW ORLEANS HEARS BEETHOVEN "NINTH"

**Henri Verbrugghen Leads Forces in Anniversary Programs**

By Mary M. Conway

NEW ORLEANS, Feb. 12.—The twentieth anniversary of the Philharmonic Society was brilliantly celebrated by a series of Minneapolis Symphony concerts under Henri Verbrugghen, on Jan. 29 and 31. The first program embraced the Overture to "Oberon," the Franck Symphony, which had an especially notable performance, Strauss' "Till Eulenspiegel," the "Tannhäuser" Overture, an Adagio of Mozart, Rimsky-Korsakoff's "Flight of the Bumble Bee" and Pierné's "Entrance of the Little Fauns." It was one of the most satisfying events vouchsafed the Philharmonic in many years.

Two thousand public school children were present at the Monday afternoon concert, which was in the nature of an appreciation contest. Form, instrumentation, rhythmic outline and other details engaged their eager attention while Mr. Roentgen led the Minneapolis players in a selected program.

The Monday evening Beethoven program amply fulfilled anticipated enjoyment. Mr. Verbrugghen conducted the Ninth Symphony, the "Benedictus" of the D Minor Mass, the favorite "Turkish" March and other numbers in a beautiful and impressive concert. Soloists were Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Judson House, tenor, and Fraser Gange, bass, all acquitting themselves admirably. Corinne Mayer, president for fifteen years, and Mary V. Molony, a charter member, were presented with tokens of appreciation.

Beniamino Gigli, tenor, was presented in a Jerusalem Temple recital by Robert Hayne Tarrant. He and his accompanist, Vito Carnevali, were enthusiastically received by one of the season's largest audiences.

A piano recital by Walter Giesecking

was the sixth attraction of the Philharmonic Society. Particularly interesting were Mr. Giesecking's performances of Bach's B Flat Partita and the Sonata, Op. 111, of Beethoven.

### DAYTON GREETS DAMROSCH

**New York Symphony is Chief Among Concert-Givers in Ohio Center**

DAYTON, OHIO, Feb. 12.—A rousing welcome was given Walter Damrosch and the New York Symphony when they appeared recently in the Victory Theater. The audience rose *en masse* to greet Mr. Damrosch when he appeared, and stood again at the close of the program the better to emphasize its admiration. The program was made up of Tchaikovsky's Symphony, No. 4, and music by Gluck, Ravel and Pierné, in addition to an excerpt from "Das Rheingold," with Liszt's "Hungarian" Rhapsody No. 1 and "The Blue Danube" for final numbers.

In the afternoon of the same day some 2500 children sat enthralled at the concert Mr. Damrosch gave for them.

Nadia Reisenberg, pianist, received a royal greeting at the second of a series of matinée musicales given under the auspices of the Dayton Woman's Music Club. The artist was presented in the Hotel Miami ballroom. The program contained numbers by Scarlatti-Tausig, Liszt, Paganini-Schumann, and Chopin.

Mrs. H. E. Talbott, sponsor of the Westminster Choir, gave an evening of delight to about 400 guests recently at Rannymede. Mrs. Talbott introduced Anne Hull of New York and Mary Howe of Washington in a two-piano program.

H. EUGENE HALL.

### Orlando Club Sponsors Organ Recital

ORLANDO, FLA., Feb. 12.—The Orlando Wednesday Music Club recently presented Carrie Hyatt Kennedy in an organ recital at St. Luke's Cathedral. Miss Kennedy pleased her audience with her finished style and mastery of the instrument. The organ recently installed in the Cathedral, was a gift from W. R. O'Neil in memory of his wife.

E. B.

## OMAHA'S ORCHESTRA CONTINUES SUCCESS

**"Pacific 231" Is Feature of Program Given Under Harmati**

By Margaret Graham Ames

OMAHA, NEB., Feb. 12.—The fourth concert by the Omaha Symphony, under the direction of Sandor Harmati and the management of the business and professional women's division of the Omaha Chamber of Commerce, was given in the City Auditorium, when the following program was presented:

Overture in D.....	Handel
(Revised by Franz Welser)	
Symphony No. 7.....	Beethoven
"Pacific 231".....	Honegger
"Valse Triste".....	Sibelius
"The Carnival of Animals".....	Saint-Saëns
At the piano, Martin W. Bush and Jean P. Duffield	
"Marche Slave".....	Tchaikovsky

The stirring performance of Beethoven's Symphony was a feature of this program. Of this work Mr. Harmati gave a scholarly reading, one that had depth of feeling and intensity. The members of the orchestra responded to his guidance in a creditable manner, and Mr. Harmati shared the prolonged applause with them, beckoning them to rise.

An atmosphere of excited expectancy swept over the audience when "Pacific 231" started on its journey. Much had been heard concerning this number, which was given a realistic interpretation. In strong contrast came the melodic "Valse Triste," played with delicacy and charm. Responding to prolonged applause, Mr. Harmati repeated this number.

Interest was keen in "The Carnival of Animals." Martin Bush and Jean Duffield played with crispness and clarity, and in the accompaniments to "The Swan," brought out a mellowness of tone and an expression of rare sympathy. This number also brought forward Emil Hoppe, first cellist of the orchestra, who played with depth of feeling and displayed splendid technic. Spontaneous and continued applause demanded a repetition of this number. Spe-

cial mention is also due Peter J. Christman, flutist, for his lovely work in the "Aviary" number.

Mr. Harmati brought the right color and spirit to the "Marche Slave" and the orchestra responded in bravura style. Never has a keener or more attentive audience gathered to hear the Omaha Symphony. Mr. Harmati conducted throughout without score, as is his custom.

A capacity audience of school children listened to a varied and educational program on a recent morning. These concerts are proving most valuable in teaching children to appreciate music and to distinguish the different instruments of the orchestra.

The Tuesday Musical Club, of which Mrs. Lucien Stephens is president, deserves credit for presenting Walter Giesecking in piano recital in the Brandeis Theater. Mr. Giesecking's interpretations were inimitable.

The Friends of Music presented Louise Shadduck Zabriskie, fellow of the American Guild of Organists, in a recent recital in Sarah Joslyn's home. Assisting artists were Marion Fisher, soprano; Mable Woodworth Jensen, violinist; Virginia Mulholland, harpist; Kate Joice Fisher, accompanist, and Elgin Asbury, flutist.

The Fortnightly Club met at the home of Mrs. J. A. C. Kennedy recently, when a program of opera music was presented by following vocalists, Margaret Graham Ames, Louise Jensen Wylie, Mrs. Willard Slaubaugh, and Mrs. W. Dale Clark, with Mrs. Karl Werndorf at the piano.

### Maier and Pattison Play in San Jose

SAN JOSE, CAL., Feb. 12.—Guy Maier and Lee Pattison recently gave one of their inimitable two-piano recitals in the State Teachers' College Auditorium for the San Jose Musical Association. The program was refreshing and charmingly interpreted. Bach, Mozart, Chopin, Saint-Saëns, Rachmaninoff, Moussorgsky and Strauss were the composers represented.

M. M. F.

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Mr. Shirley has directed innumerable Concerts, 870 "Musical Services," and many Young Peoples' Series.

EDUCATIONAL CONCERTS

## International Body Will Co-operate With Beethoven Centennial in America

PLANS made in America to organize a Beethoven Centennial, through the medium of a civic Beethoven Week, have, it is announced, met with the recognition of foreign countries. A cable received from London tells of the formation of an international advisory committee for Beethoven Week, consisting of Sir Oliver Lodge, T. S. Eliot, Sir Georg Henschel, Sir Hugh P. Allen,

William Murdoch, Robert Mayer, Lady Swaythling, Dr. Hertz (Chief Rabbi), the Bishop of Durham, Sir Alexander C. Mackenzie, Sir Hamilton Harty, Sir Henry J. Wood—all of England. In France, members are Vincent d'Indy and Albert Roussel; in Austria, Felix Weingartner and Guido Adler; in Germany, Bruno Walter. Messages of co-operation were received at the same time at the offices of Beethoven Week in New York from Bertrand Russell and James Joyce.

This foreign committee supplements the American National Advisory Body, of which George Eastman is chairman, and which numbers leaders in the fields of art, civics, and industry in the United States.

The announcement continues: "In the effort to observe the Beethoven Centennial with the precision characteristic of American life, Beethoven Week will interpret the symphonies and other masterworks of Beethoven in relation to the chief political, economic, and literary events of the period in which they were written. This research, initiated by the centennial director, has the advisory co-operation of Harold Bauer, Walter Damrosch, Walter Spalding, Daniel Gregory Mason, and the librarians of universities. The interesting result of this research is the finding of Beethoven's keen interest in the democratic movement initiated by the thirteen colonies and carried into Europe until it collapsed, with the tyranny of Napoleon Bonaparte. These research results are being made available to 15,000 schools, 12,000 chambers of commerce, 5000 churches and 10,000 musical organizations."

### Many Cities Prepare

"Beethoven Week plans have been thus far accepted by forty-eight cities. The list includes: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Buffalo, Cincinnati, Detroit, Kansas City, Minneapolis, New Orleans, Syracuse, Montgomery, Lawrence, Trenton, Cairo, South Bend, Bangor, Portland, Oberlin, Lorain, Elyria, Johnstown, Altoona.

"The program for Beethoven Week as finally adopted, with the approval of the National Advisory Body, and to be executed under the supervision of the Columbia Phonograph Company, contains the following major features:

"Civic exercises under the leadership of city officials and musical organizations in 500 cities of the United States.

"The centennial oration by Daniel Gregory Mason, to be used at exercises and civic gatherings.

"A special composition by Howard Hanson, for large orchestra, to be performed during Beethoven Week, as a tribute of the modern spirit to the classical genius of Beethoven.

"A sermon on the religious importance of Beethoven's work, for 5000 churches, prepared with the advisory co-operation of eminent clergymen, among whom are Cardinal Hayes, Bishop Manning, Dr. Cadman, and Dr. Wise.

"A centennial address from the civic point of view, to be distributed to 2500 mayors.

"Special Beethoven concerts by phono-

graph societies throughout the country.

"The first explanatory record of its kind made by Walter Damrosch on the Funeral March from the 'Eroica' Symphony, for free distribution to schools and colleges. No more fitting monument to a hero has ever been created, and it is proper that this work be re-dedicated to Beethoven on his centennial."

## PITTSBURGH GREETS ARTISTS IN DEBUTS

Kurenko and Kochanski Make First Appearances With Success

By Wm. E. Benswanger

PITTSBURGH, Feb. 12.—First appearances have been made in this city by Maria Kurenko, Russian coloratura soprano, and Paul Kochanski, violinist.

Mme. Kurenko was presented on Feb. 9 by the Art Society, in Carnegie Music Hall, and at once established herself as a favorite. Her exacting program contained many unusual and rare songs, as well as some well-known compositions. Many schools of thought were represented, and Russian operatic excerpts met with pronounced favor. In five varied groups, Mme. Kurenko impressed one as a highly efficient artist, with culture and refinement as a basis of her interpretative art. Max Rabinowitz, at the piano, played nobly, and his work was appreciated.

Mr. Kochanski appeared in Syria Mosque on Feb. 4, under the local management of May Beegle. Mr. Kochanski took his audience by storm, and hearers were not satisfied until many encores had been played. A big tone, a facile technic, a commanding presence and great art were combined in one of the most stimulating violin recitals given here in a long time. Mr. Kochanski's program began with a Vivaldi concerto, and wended its way through classics to several modern works. Pierre Luboshutz played artistic accompaniments.

Sergei Rachmaninoff gave a piano recital in Carnegie Music Hall, on Feb. 10, to an audience which crowded the auditorium. His program included a Beethoven sonata, the Schubert-Liszt "Wanderer" Fantasy, and works by Brahms, Chopin, Medtner, Liszt and Rachmaninoff. All were faultlessly played.

Under the direction of Dr. Charles N. Boyd, the P. M. I. Chorus gave a performance of "Martha" in the P. M. I. Auditorium, on Feb. 4. Dr. Boyd conducted ably and with excellent effect. The sprightly melodies of Flotow received fine treatment, and the chorus did excellent work. Frank Kennedy was at the piano. The cast included Valerie C. Chambord as *Lady Harriet*; Janet McMullen, *Nancy*; Sheldon Taylor, *Sir Tristan*; R. T. Kaufman, *Lionel*; Robert Owrey, *Plunkett*; Melvin S. Hemphill; the *Sheriff*; R. C. Topping and Oliver Groth as the farmers; and Leah Davis, Susan Barley and Emma Barley as the maid servants.

The Choral Society of the Y. M. & W. H. A. made its first public appearance in Y. M. H. A. Hall on Feb. 9, under the direction of Harvey Gaul. The society made a very favorable impression, and its work is to be commended. Mr. Gaul presented an attractive program. Max Franklin was a soloist, as was Rebecca Hepner.

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**SAN FRANCISCO, Jan. 13.**—While Easterners look longingly toward California as an ideal place in which to escape from winter snows, two San Franciscans traveled 300 miles to enjoy the novelty of a wintry scene. The accompanying picture shows Alice Seckels, San Francisco impresario, and Marjory M. Fisher, MUSICAL AMERICA's correspondent, taking a holiday in the Yosemite Valley.

While there, they met Josephine Lucchese, who had just given a San Francisco concert under Miss Seckel's management. At 9:30 in the morning, the travelers were tobogganing. At 11:30 they were out of the snow country; at 6:30 they dined in San Jose (250 miles away from the above scene) and at 8:30 they were back at home, listening to Guy Maier and Lee Pattison's San Jose concert, with the snow scenes just a happy memory!

### Mason City Gains Civic Band

**MASON CITY, IOWA, Feb. 12.**—Mason City is to have an all-year municipal band. The contract has been signed with the authorization of the City Council. John V. Eppel of Boone has been chosen as director. The following constitute the board of trustees: J. H. Marston, chairman; A. L. Moe, J. H. Willson, L. L. Stoddard, Bertha Patchen. According to the contract, musicians must be drawn from this city so far as possible. One of the requirements is that the director shall operate within the bounds of the fund available from the mill and a half tax. Last year this tax amounted to about \$7300, and a small part of it will be appropriated for a summer juvenile band conducted by W. A. Storer. The number of concerts for the year shall not exceed fifty, according to the contract. The junior band will prepare boys for eventual membership in the municipal band proper.

B. C.

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**NEW YORK TIMES** (Oct. 9, 1926)

It is a long time since any better quartet playing has been heard in this country.—Richard Aldrich.

**BOSTON TRANSCRIPT** (Oct. 18, 1926)

No String Quartet familiar to American ears arrays so many virtues.—H. T. Parker.

**WASHINGTON TIMES** (Oct. 9, 1926)

A peerless string quartet. I feel for the moment as though I had never heard anything so exquisite, so translucent, so complete as a whole.—Jessie McBride.

**RICHMOND TIMES** (Nov. 3, 1926)

The audience sat with bated breath, realizing that they were listening to one of the foremost quartets in the world.

**ST. PAUL PIONEER PRESS** (Nov. 11, 1926)

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**SAN FRANCISCO EXAMINER** (Nov. 24, 1926)

The Pro-Arte made an impression not equalled by any other Quartet of our generation—the audience listened in sheer happiness.—Redfern Mason.

**LOS ANGELES EVENING EXPRESS** (Nov. 27, 1926)

The Pro-Arte played with a glory of tone and strength of interpretation as I believe has not been surpassed or even met here.—Bruno David Ussher.

**DENVER ROCKY MOUNTAIN NEWS** (Dec. 2, 1926)

The ensemble approaches perfection.

**KANSAS CITY TIMES** (Dec. 4, 1926)

The Pro-Arte is in the very front of the front rank.

**ALBANY (N. Y.) NEWS** (Dec. 14, 1926)

One finds it difficult to review calmly the concert of this Quartet. Memories of the concert call insistently for superlatives or the tribute of silence.

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# New York's Week of Concerts and Recitals

[Continued from page 11]

amusing, often very pleasant and always easy to understand. Mr. Singer gave them all a careful, conservative performance, more conventional and more alike than Niemann intended them to be, probably, but intelligent withal. The audience, very evidently in a mood to be amused, gave special applause to the sour-noted hurdy-gurdy which Mr. Singer repeated at the end of the group.

For the rest of the evening Mr. Singer displayed the same competency that has characterized previous recitals. The Brahms seemed ungrateful but his performance of it was good, marred only here and there by heavy-handedness and a tendency to cloud occasional effects by overpedaling. M. F.

## Jennie Robinor Plays

Jennie Robinor, a young pianist new to the recital platform, appeared Tuesday evening, Feb. 8, in Steinway Hall in a program that included Bach's "Italian Concerto," Schumann's Sonata in G Minor, two "Fairy Tales" by Medtner, a Rachmaninoff Prelude and two "Moments Musical," Chopin's Nocturne in C Minor and Liszt's "Mephisto Waltz."

Miss Robinor's performance from the technical point of view was one that might well have been the envy of pianists of considerably more experience. She chose all good music and she played it easily, achieving effects that were clean-cut and direct. Her phrasing was neat and careful, and there was a nice sense of balance to everything she played. Emotionally there was much to be desired. Her interpretations were inclined to be wooden and much too matter of fact to distinguish her performance from any other pianist of the competent, safe and sane variety. A large audience attended and gave generously of its applause. E. A.

## Molly Schnyder in Recital

A recital of very generous dimensions was that given Wednesday evening, Feb. 9, by Molly Schnyder, soprano, in Town Hall. Miss Schnyder presented a full-length program of her own songs in Italian, French, German and English and the Ballatella from "Pagliacci" thrown in for good measure. In addition, she had the assistance of Michel Hoffman, violinist, who played Chopin's Nocturne in E Flat, Kreisler's arrangements of Rimsky-Korsakoff's "Chanson Arabe" and a Granados Spanish dance, Huberman's arrangement of a Chopin waltz, Sarasate's "Gypsy Airs," and the obbligato to Pauline Winslow's "The Chalice of your Lips," listed as a "first time."

Miss Schnyder gave a creditable performance. She has a good, natural voice, flexible and satisfying, especially in its upper register. She suffers obvious faults of production. There were too many head tones which when forced became cold and nasal. Her diction left something to be desired. But the audience forgave her all her shortcomings for her very pleasant pianissimos, a good sense of interpretation and an evident love of singing. Emilio Roxas played her accompaniments. William Schaeffer was at the piano for Mr. Hoffman. M. F.

## Grainger's One and Only

Everything that Percy Grainger does on the piano is interesting for some reason, a state of things which was again made apparent at his first, last, and only metropolitan recital this season in Carnegie Hall, the evening of Feb. 9, when what is technically known as a "throng" expressed its clamant approval far into the night. Mr. Grainger's sunny freshness again made cheeks glow, even those which are more becoming, possibly, in an aristocratic pallor. His is an uncommon realization of keyboard effects, especially those of clean sonority. And undeniable is the poetry—though it, too, is colored by his prismatic health—which is inherent in Mr. Grainger's playing.

A somewhat motley program was given on this occasion, beginning with Bach's A Minor Prelude and Fugue for Clavier and his Choral Preludes, "O Mensch, bewein dein Sünde gross," which Mr. Grainger had arranged for piano, and ending with no less than the A Flat "Liebestraum" and Twelfth Rhapsody of Liszt. Along the way were Schumann's G Minor Sonata, Handel's "Harmonious Blacksmith," pieces by Paradies and Scarlatti, and a fine Brahms group.

Mr. Grainger did some exceptionally beautiful things with the Bach Chorale, preaching its admonition with calm, faintly poignant philosophy. Very much in the mood, also, were Scarlatti's B Minor Sonata, the thirty-third in Alessandro Longo's edition, and Paradies' Toccata in A. The Schumann, a sonata which Mr. Grainger has played often, seemed less fraught with anything in particular than it has on other occasions. It was a confident, bright performance, without notable emotional undercurrent, and one not exactly steeped in the spirit of romanticism.

The Brahms was most satisfying, particularly the C Sharp Minor Intermezzo, Op. 117, and the great E Flat Rhapsodie, the latter being set forth with a massive power and splendor of spirit that it seldom has had. Mr. Grainger played the "Liebestraum" with really surprising devotion and waxed enthusiastic over the concluding Hungaricana. He was encored after every group, the final tally including his own arrangements of the Hornpipe from Handel's "Water Music" and Brahms' Wiegenlied and his settings of "Shepherd's Hey" and "Country Gardens," two Grieg pieces, Chopin's A Flat Prelude, the second Romance of Schumann, and Guion's "Turkey in the Straw." W. S.

## Mr. Dittler Heard

Herbert Dittler played the violin in Steinway Hall, the evening of Feb. 9, in a manner that was a distinct relief from the bowing calisthenics which are vouchsafed one in the all too average recital. He played as though he enjoyed being the medium through which good music carried its message. The D Minor Sonata of Brahms, the Mendelssohn Concerto, shorter pieces which included Daniel Gregory Mason's "Silhouette," Howard Brockway's setting of "John Riley," a Kentucky mountain song, and a Wieniawski-Kreisler Caprice, and Saint-Saëns' "Havanaise" made up his program. Mary Dittler was a material aid at the piano.

Mr. Dittler gave the Brahms a forthright, dignified, able performance, which allowed no flagging of attention and enjoyment. The Mendelssohn proved him well equipped technically, and allowed free rein for his tasteful, lyrically pure tone. The event was well attended.

D. S. L.

## Marie Edelle's Recital

Marie Edelle, a soprano scholarship pupil of the Juilliard Foundation, gave a recital Wednesday evening, Feb. 9, in Aeolian Hall. Miss Edelle's program was a sober, substantial affair, beginning with the conventional classics and then going on to a group in German, one in French and a final one in English. It made no striking bid for originality. Neither did the performance, in fact. But both were witness to Miss Edelle's intelligence, to her good taste and to her competency as a musician.

An ariette from Handel's "Floridante" came first on the program, then "A lo so" from "The Magic Flute" and Beethoven's "Andenken" and "Neue Liebe neues Leben." The second group included Liszt's "Lorelei," Brahms' "Es liebt sich so lieblich" and "Feldeinsamkeit" and Mahler's "Wer hat dies Liedlein erdacht"; the third, Faure's "Automne," Chausson's "Papillons," Cimarosa's "Stornellata Marinara" and an aria from Giordano's "Andrea Chenier"; and the last, Griffes' "In a Myrtle Shade," Crist's "Coloured Stars," Tchaikovsky's "Was I Not a Blade of Grass" and Rachmaninoff's "Floods of Spring."

Miss Edelle has a good instrument which she uses wisely, and a very attractive manner. There were minor flaws in her performance. The lower register was at times very pleasing but not always quite certain. The upper tones were sometimes thin and not always convincing. Her interpretations, however, were vivid. Every detail was given meticulous attention, every climax built up to its full height. Richard Hageman played excellent accompaniments.

E. A.

## Erminia Ligotti's Third

Erminia Ligotti, soprano, was heard in her third recital in the Town Hall on the evening of Feb. 10, with Michael Anselmo, violinist, as assisting artist, and Romano Romani at the piano. Miss Ligotti was heard in Early Italian songs, a modern Italian group, and songs in

other tongues as well as two excerpts from Mascagni's "L'Amico Fritz." Miss Ligotti's voice seems a naturally fine one, but her production of it does not make for the most satisfactory results as her tone-quality was frequently "white" and she disdained to sing legato. Scale passages and florituri were all carefully aspirated. Also, a certain labored rhythmic stress detracted from her interpretations. Her performance, however, was greatly enjoyed by a large audience.

Mr. Anselmo, with Julius Schendel at the piano, was heard in pieces by Goldmark, Ries, D'Ambrosio and Mozart. The concert was about one-half hour late in beginning.

J. A. H.

## Pfau and Spiro

Franz Pfau, pianist, and Raphael Spiro, violinist, gave a Sonata Evening in Aeolian Hall on Feb. 10, the works played being Mozart's in G Major, Beethoven's in C Minor, and Saint-Saëns' in D Minor, opus numbers being omitted in all three cases.

Mr. Spiro has a small tone and Mr. Pfau a large one. The result was that a greater part of the time, the violinist could not be heard at all. There were occasional moments when a gleam of sweet quality was audible, especially in the Mozart and in the Adagio of the Beethoven, causing one to feel that under other circumstances, Mr. Spiro might be an interesting player.

So, also, Mr. Pfau's playing, viewed individually and not as part of an ensemble, had, apparently much to recommend it in the matter of force and clarity. He would probably be an interesting recitalist.

The audience was one of size and was very appreciative in its applause throughout the evening.

J. A. H.

## Mildred Couper's Début

Mildred Couper, pianist, displayed talent in a début recital in the Steinway Salon on the evening of Feb. 10, before an appreciative audience. Miss Couper began her program with the Brahms

Ballade on the Scotch ballad, "Edward" and followed this with Beethoven's Sonata, quasi una Fantasia in E Flat, Op. 27, No. 1, the companion piece to the "Moonlight." Then came a group of Chopin Preludes and Etudes and the A Flat Ballade. Debussy was represented by two pieces, Skriabin by two Poèmes, and "St. Francis Walking on the Waves," by Liszt, closed the program.

Miss Couper has a well-developed technique and a musicianly attitude toward her music. There were some slips in the rapid Chopin pieces and a needless blurring in the "Oceanic" Etude, but the audience liked it sufficiently well to demand its repetition. The Beethoven was well done, and the Debussy numbers had atmosphere. One imagines that Miss Couper misjudged the size of her auditorium as her art seems more fitted to larger spaces.

J. D.

## Frederick Gunster

Frederick Gunster, tenor, who has not honored New York with a recital for some time, was heard in Aeolian Hall on the evening of Feb. 11, with Charles H. Doersam at the piano.

Mr. Gunster chose his program from Schumann, Rubinstein, Beethoven, Schubert, Grieg, Wolf, Strauss, Gretchaninoff and Tchaikovsky. For the most part, his selection was a happy one and the result was a recital of more than ordinary interest.

Interpretation is Mr. Gunster's forte and it was, therefore, in songs which called this ability into play that the result was most satisfactory. The seldom-heard Rubinstein songs, "The Dream," "The Asra" and two of the Persian songs, were all very well done, though the translation of "Der Asra" was not a particularly good one. Mr. Gunster coped manfully with the interminable "Adelaide" and gave it a verbiage of interest by his fine singing of it. The Grieg group which followed, was also very well sung, the lovely "A Swan" being especially good. The final group was well done.

The audience, which was one of size, was enthusiastic throughout the evening.

J. A. H.

[Continued on page 26]

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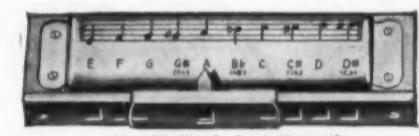


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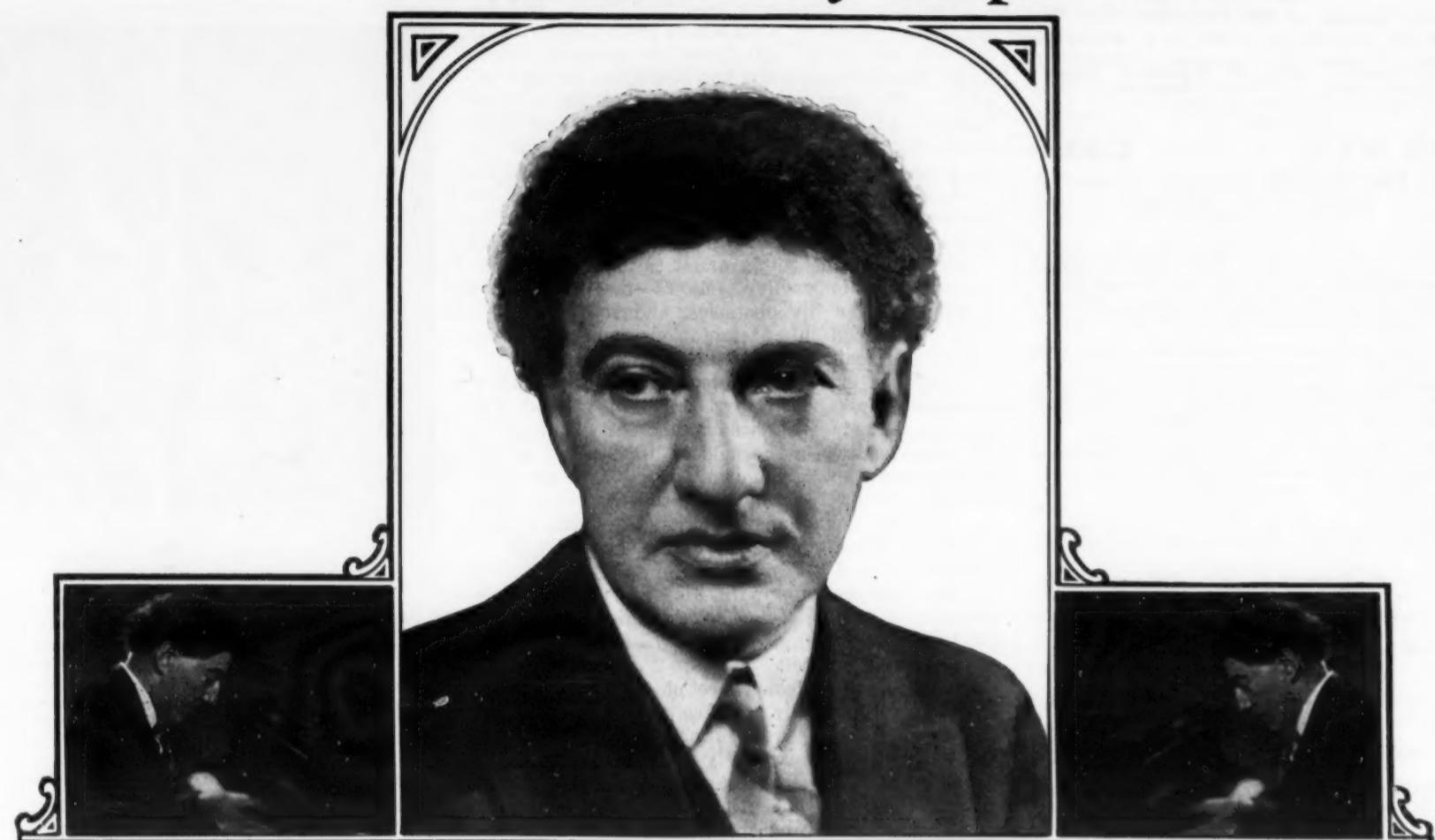
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¶ Appearings abroad for the first time in a number of years, Lhevinne this season played in most of the principal European cities, giving a total of 28 concerts. He was heard both in recital and as soloist with several of the leading Symphony Orchestras. Included among the cities in which he appeared were: Berlin, Budapest, Vienna, Amsterdam and London.

"Joseph Lhevinne is a finished artist, a master." — *Tagliche Rundschau*, Berlin.

"Under his fingers we hear silvery tones and the ear is entirely captivated." — *Der Deutsche*, Berlin.

"His playing is the last word in technique." — *Allgemeine Zeitung*, Berlin.

"This born pianist plays . . . with a touch full of temperament and highly cultivated. . . . One could never tire listening to him." — *Abendblatt*, Berlin.

"A master pianist and not an everyday figure." — *Allgemeine Musikzeitung*, Berlin.

"Josef Lhevinne is a name of repute and importance. He masters all difficulties with his marvelous technique and by his poetical, spiritual renditions." — *Boden-Zeitung*, Berlin.

"Lhevinne's interpretation (Tschaikowsky Concerto) sparkles with sprays of intensity, there are peaks and noble windings which recall the distinction of old Russian lace. Amongst the imposing walls of rock, rocky reefs and crevices, which Lhevinne creates with his dumbounding technique and his ravishing rhythm, there stalks around something new, like the lightning and like dazzling dreamy creations of Puschkin." — *Pester Lloyd*, Budapest, Nov. 9, 1926.

"Does Lhevinne's fabulous agility, this fairy collection of manual arts, come really from the hand only? Surely not. The way in which Lhevinne played yesterday every note, interval and chord—mind you, in a furious tempo—how he added just as much or as little vigor as he wanted to, those were miracles of innovation." — *Pester Lloyd*, Budapest, Nov. 21, 1926.

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**NEW YORK, FEBRUARY 19, 1927**

## "ARTISTIC IDEALS"

WHILE students in search of musical information are confronted with an embarrassment of choice on library shelves, there are few books offering them encouragement in their devotion to that idealism that is the basis of all enduring art. For the further furnishing of that sparsely filled niche comes Daniel Gregory Mason's "Artistic Ideals," containing six pithy essays originally delivered as lectures on the Norman Waite Harris Foundation at Northwestern University and later printed in *The Musical Quarterly* and *Music and Letters*. Dr. Mason's reasons for publishing these papers in a form easily accessible are set forth in his preface:

"Every young artist finds himself apparently alone in an alien world, indifferent or actively hostile to all that most deeply appeals to him, organized, as it almost seems, to propagate all that he detests. On every hand he finds himself invited to do the cheap and obvious or the sensational and eccentric thing he despises; everywhere he finds ignored or derided the simple truth and beauty he loves. No doubt this opposition, systematic as it may seem, is unintentional and temporary; no doubt if he persist in his vision men will also at last see it through his eyes; but meanwhile he is like a sailor in a storm, far from port, buffeted by vain winds, half drowned in senseless waves."

"Like the sailor, he must remember, not the wind and the waves, but the stars, steadfast above them. Ideals alone, fixed as the stars, can bring him to port at last. They are more real, despite

their remoteness, than all the near confusions. Let him never lose sight of them, and he is safe in any storm; let him forget them or despise them because they gleam so frostily, and he is lost already. The first art of every artist is to choose the right ideals."

"For this preliminary essential choice, and for the daily renewal of it on which his artistic vitality depends, the artist will draw his strength chiefly from the encouragement and contagion of high example. His apparent solitude, he will learn, is an illusion; all artists have been strangers and vagabonds in the world, and by that freemasonry all are his predestined fellows. So learning, he will find his weaknesses safeguarded, his hopes reassured, his joys reverberated; he will realize a fellowship in which he can live. Hence it is an essential part of the wisdom of the young artist to make daily companions of his earlier fellows—men who have triumphed over his obstacles, endured his loneliness, withstood his temptations, cherished his ideals, and realized his aspirations."

In the six essays on Independence, Spontaneity, Workmanship, Originality, Universality and Fellowship, Dr. Mason has embodied the gleanings of his wide reading in the field of literature. A running commentary of his own, wise, urbane and sympathetic, binds together quotations from sources as disparate as Schopenhauer and Arnold, Goethe and Shaw, Ibsen and Santayana. The result of his compilation and his interpretations, of his welding of garnered material with his own ripened experience as a teacher, is a book to which the student can turn with the assurance that he will find therein enheartening counsel.

"Each of the ideals here championed," writes Dr. Mason, "not only runs counter to the feeling in every age of the average man—that is to say, of the majority—but expressly opposes itself to tendencies peculiarly characteristic of our place and time. The very conception of the importance of ideals in general, working as they do through individuals, is obliged to challenge our present faith in mass methods. If your ordinary, 'practical' man of today ever forgets himself so far as to admit that our civilization fails in any respect of perfection, even then he maintains that it is to be set right by 'organization.' He does not see that all his organizing can only reshuffle what already exists—that new values can come into existence only through ideals."

## MUSIC THE VITALIZER

NEXT to the instinct for self-preservation, aspiration toward happiness is probably the strongest motive influencing our thoughts and actions. To experience complete happiness is to realize to the fullest extent the potentialities of our natural endowment and acquired characteristics. The wish for fulfillment of our personality dictates our choice among the many possibilities which life offers us. We are most content when we are in that state of physical and mental balance known as euphoria, or well-being.

Anything which disturbs our sense of well-being induces a feeling of discomfort varying from malaise to suffering. When we trace this discomfort to its source, we find that the cause is a lowering of our vital energy. The greater the ebb of our vitality, the deeper is our depression. While depletion of vitality is associated with physical maladjustments, our mental suffering may in turn influence our bodily functions and thus lower the level of energy.

Experiments have shown that music has a curative value, even in the case of certain physical ailments. Disease cannot be healed by music, but the mental condition of the patient can be ameliorated and the strain of suffering relieved. In cases of purely mental disorder, the effect of music is most marked. Of the three elements of music—melody, harmony and rhythm—it is rhythm that has the strongest remedial influence.

In both the physical and metaphysical applications of the word, rhythm is a characteristic of all life. In periods of depression, or even of weariness, our physical rhythm is retarded, and it is our realization of this slowing down that makes us conscious of our lowered vitality. When we listen to music, its rhythmic movement has a definite accelerating effect upon our own rhythm.

Music is a vitalizer and a renewer of energy. That is the reason why the "tired business man" proverbially turns to musical comedy for recreation. If he but knew it, he could find the same reinvigoration in music which he considers uninteresting and unattractive because it is "classical."

## Personalities



How "Butterflies" Are Made

Dusolina Giannini, soprano, is shown going over the details of her rôle of *Cio-Cio-San* in "Madama Butterfly" with Leopold Sachse, the general director of the Hamburg Stadt Theater, who is known as one of the outstanding producers and stage directors in Germany. Miss Giannini sang the rôle in Hamburg last fall. She also sang in "Aida," "Cavalleria Rusticana" and "La Juive" before her return to the United States.

**Coates**—Albert Coates, conductor, left London recently. He was going to Trieste to conduct the festival there, the first Englishman to be thus honored. Afterward he will go to Moscow to conduct opera eight times a week. Mr. Coates, with whom Bernard Shaw spent his Italian holiday last summer, was born in Russia and was artistic director of the Imperial Petrograd Opera at twenty-seven.

**Carlton**—The task of keeping the library of a conservatory is not a light one. In the new library of the Curtis Institute of Music in Philadelphia all the music and the books about music have been chosen by the heads of departments and members of the faculty, and so have an especially authoritative quality. The administration of the library is in the hands of trained library technicians, under the general direction of Dr. W. H. C. Carlton of Williams College as consulting librarian.

**Casella**—Alfredo Casella has covered many leagues this season. But recently returned from a Russian tour, he is now sojourning in America. With the New York Philharmonic Society he will conduct the first performance of his new "Concerto Romano." Besides conducting and playing in other concerts in various American cities, he will assist at the rehearsals of the "Giara" at the Metropolitan, under the baton of Tullio Serafin. On his return to Rome, Casella will tour the peninsula with the Varesina Choral Society, after which he plans a short trip to London and Paris.

**Megley**—The new prominence of women conductors has rather obscured the fact that there have been several distaff musicians active for some years in American cities. One of these is Mary Willing Megley, who has led the Toledo Choral Society in a prosperous period of activity. This efficient conductor, when she recently engaged men from the Detroit and Cleveland orchestras to play accompaniments, used full score, marking the parts herself—a fact which caused genuine admiration on the part of the seasoned players. Miss Megley this season gave the local première of David Stanley Smith's "Rhapsody of St. Bernard" in the Ohio city.

**Maier-Pattison**—Guy Maier and Lee Pattison report that Willem Mengelberg, before he left America recently, attended a gathering of musicians where the two pianists played Ernest Hutcheson's new Concerto. Mr. Mengelberg inquired whether they would play for him the "Don Juan" Fantasy of Liszt. The conductor then pointed out to them that Liszt himself had originally written and published this work for two pianos, to be played by himself and another pianist at a charity concert in Paris. Mr. Mengelberg is an accomplished pianist, and Mr. Maier and Mr. Pattison immediately accepted the famous conductor's "tip." They will include the Fantasy in its original version in their next season's répertoire.

**Antheil**—An American "radical" composer who is soon to return to the land of his nativity for concerts—George Antheil—was born in Trenton, N. J. Living abroad from the age of four until he was twelve, studying music, he was at ten a violin virtuoso, playing with string quartets in Budapest, Warsaw and Berlin. At six he had begun to compose. At thirteen, back in America, he wrote his first symphony. In this country he studied with Ernest Bloch and von Sternberg. At twenty he went again to Europe. Since then he has made his home in Paris, giving concerts all over Europe and now and again disappearing, as he did recently, into the heart of Africa in search of tribal rhythms and primitive musical material.

# Point and Counterpoint

By Cantus Firmus, Jr.

## The Touch of a Vanishing Hand

**W**E'RE going to get a brand new "Met," with a tower rising high, and space galore for many more than in brave days gone by. So says O. Kahn, a hustling man, who finds our present house too small and old (with all its gold) and subject for a grouse. When this is done, just think what fun to climb the longest stair, and from that height, on gala night, "bis" every favorite air. No more will we o'ercrowded be when standing on our toes to catch the notes from golden throats. Yet goodness only knows we've gladly stood (whene'er we could) upstairs or down or where an usher kind would let us find place for our willing pair of feet. So this we'll somewhat miss, though gladly will we hail a bigger place with lots of space to hear Santuzza's tale of wrong and woe which, don't you know, turns our emotions pale.

But just the same, the brilliant fame of our old "Met" will be enshrined with gold in letters bold for all eternity. We brood with pride we cannot hide on glorious days of yore when Melba sang and "bravas" rang from every crowded floor. 'Twas in those days that glistening rays of sparkling tones were flung out far and wide, while critics cried "The best C ever sung." Tenor Carus' would often loose such melody that we, packed all in rows on eager toes, did weep in ecstasy. So never can a newer plan supplant our old first love, when entrance fare was lavished there to stand in line and shove. We faithful are to every star who set our souls a-quiver. Can we forget our long-loved "Met"? No! never, Otto, niver!

### Patti's Paté

A STORY is told by a French contemporary of an autograph album which was one of Adelina Patti's foibles. She had always wanted Berlioz to make an entry in the form of some verse or motto. But the composer steadfastly refused.

One day she thought she would bribe him.

"Dear Maestro, I must have your signature. I will give you the choice of two rewards: either I'll sing some very charming thing for you or else I'll give you some new and very excellent paté de foie gras which has just been sent me."

The composer smiled, and after a moment seized the book and wrote in Latin over his signature "Oportet pati!" ("One must suffer.")

The singer, who did not read this language, demanded what it meant. Berlioz answered:

"That means, I choose the paté!"

### Wagner's Turn

WHEN Wagner visited London in his later life, he was made much of by a certain nobleman, who promised to attend his concert.

His Lordship, who knew little of music, chanced to pass a hall where the name of one Wagner, a musical juggler, was prominently displayed. He stopped his carriage and went inside.

When next he met the composer at a dinner, he hailed him with a jovial smile and the following speech, to the consternation of the musician:

"I heard your performance the other day, and I assure you I never spent so pleasant a half-hour. I laughed until I cried! You have real gifts as a mimic, sir!"

### Internationalism—at Last

WRITING with a gentle levity concerning a Wagner festival given by the Lamoureux Orchestra in Paris, René Brancour opines in *Le Ménestrel*:

"It appears that the Prelude to Act III of 'Tristan' figured on the program for reasons not exclusively musical. Aristide Briand, our sagacious Minister for Foreign Affairs, considering that the presence of an English horn in a German work executed by a French orchestra constituted the most serious guaranty of his optimism in regard to the European peace, had himself demanded the insertion in the program of that moving page. . . ."



### Force of Habit

SINCE MR. BRISKETT, THE BUTCHER, TOOK UP THE 'CELLO, A SUBTLE SOMETHING HAS CRESTED INTO HIS BUSINESS STYLE.

—Punch.

### Wagner à la Mode

I DO not know, I cannot say, Although I wonder every day, Of Wagner's works in myriad host Just which one do I like most.

There is an everlasting din In "Parsifal" and "Lohengrin," And "Rheingold" too abounds in noise Which every Wagnerite enjoys.

The loudest music ever sung Occurs in "Götterdämmerung." In "Siegfried," too, without a doubt One often hears a mighty shout.

Old Wotan sings with ample force To kill an able-bodied horse; And what a glorious humdrinker Is our old friend "Die Meistersinger."

I do not know, I cannot say, Although I wonder every day, Of Wagner's works in myriad host Just which one do I like most.

JAMES C. BROOKS, JR.

\* \* \*

### The Explanation

HER Aunt: "So you've learned a new piece, dear?"

The Niece: "No, it isn't a new piece. The piano has been tuned." I. H. M.

\* \* \*

### A Problem in Double Sharps

A DISTINGUISHED lecturer at one of our leading schools of music insists that the following conversation actually took place:

He (examining manuscript in composition class)—"Very nice, but why not use a double sharp there?"

She (confidentially)—Do you know, that's one of the things that worry me most. I never can tell which sharp to put first."

Certani Opera, "Floriana," Given in Bologna

BOLOGNA, Jan. 25.—The première of the opera, "Floriana" by Antonio Certani, was given here recently at the Communale.

### Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close April 1, 1927.

Third—Manuscripts will be in the hands of judges as soon as possible after April 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

### Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Handel Versus Bononcini

Question Box Editor:

If possible, will you give me the nonsense verse which was written during the Handel-Bononcini rivalry in London? Is it known who was the author?

G. M. T.

Charleston, S. C., Feb. 3, 1927.

The verse is usually ascribed to Dean Swift but it was probably by John Byrom. It is as follows:

Some say, compared to Bononcini,  
That Mynekeer Handel's but a ninny;  
Others aver that he to Handel  
Is hardly fit to hold a candle.  
Strange all this difference should be!  
Twixt Tweedle Dum and Tweedle Dee!

? ? ?

### Practicing for Beginners

Question Box Editor:

Should a student just beginning vocal lessons do any practicing by himself, or should his work be confined to his lessons until he is fairly well grounded in the method?

"BARITONE."

New York City, Feb. 13, 1927.

This is a matter for your teacher to decide. Some teachers prefer to have pupils do no work at all except in the studio until the voice is fairly well placed. Others insist on regular practice at home. There is something to be said in each case.

? ? ?

### Learning Operas

Question Box Editor:

I have been told that even the greatest opera singers have to have their roles taught them by ear. Is this true?

J. J. J.

Evanston, Ill., Feb. 11, 1927.

There is no rule in the matter as the thing depends upon the singer's natural ability and musicianship as well as training. Nordica is said to have had 1000 piano rehearsals for "Isolde." Florence Easton studies all her roles away from the piano and does not even

hear the accompaniment until she has memorized the vocal part. The average, in this case, as in most cases, lies about half-way.

? ? ?

### Alphabetical Opera

Question Box Editor:

I am making up an operatic alphabet and I cannot get operas for the letters Q, X, Y and Z. Will you help me out?

JESSIE L.

Louisville, Ky., Feb. 4, 1927.

For Q, "Quo Vadis" by Nouguès; "Queen of Spades," by Tchaikovsky; "Queen of Sheba," Goldmark. For X, "Xerxes," by Handel; "Xavière" by Leroux. For Y, "Yella," by Halévy; "Yetta," by Lecocq. For Z, "Zampa" by Hérold; "Zanetto" by Mascagni, and "Zemire und Azor" by Spohr.

? ? ?

### The Greatest Mozart

Question Box Editor:

Which of Mozart's operas is considered his greatest? "WOLFGANG."

Chicago, Feb. 4, 1927.

The balance of opinion would probably be in favor of "Don Giovanni," though "The Marriage of Figaro" and "The Magic Flute" contain some of the greatest music he ever composed.

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**Americans Contribute to Paris Orchestra Fund**

**WALTER DAMROSCH** is treasurer of an American committee which has been organized to participate in the "honor fund" being raised in Paris for the orchestra of the Conservatory there, which this spring celebrates its one hundredth anniversary. The chairman of the committee is Harry Harkness Flagler; the vice-chairman is Whitney Warren. The American gift has already been started by \$1000 from the Symphony Society of New York.



Photo by Mishkin, N. Y.

## HARRY KAUFMAN Pianist

Member of Faculty  
Curtis Institute  
Philadelphia

Engaged by Leopold Stokowski to appear with The Philadelphia Orchestra in the Bach "Brandenburg" Concerto Number Five.

Philadelphia—December 30 and 31, 1926

New York—January 4th, 1927

### "Piano Soloist Superb"

"Mr. Kaufman especially distinguished himself in the tremendous solo cadenza of the first movement, which he played with a tone of the greatest beauty, a technique which easily surmounted the difficulties of the part and a thorough understanding of the peculiarities of the Bach music."—Samuel L. Lacier, *Philadelphia Ledger*, December 31, 1926.

"Perhaps the most conquering effects were achieved in the Fifth Brandenburg Concerto with its brilliant and artful cadenza for the piano—originally Clavier—enlisting the services of an accomplished recruit for the occasion, the talented Harry Kaufman."—H. T. Craven, *Philadelphia*, December 31, 1926.

"In the Fifth Concerto in D came one of the finest moments of the evening, the second movement (*Afetuoso*) when the three soloists, Kincaid, Gusikoff, and H. Kaufman at the piano had the music to themselves. There was exquisite perfection in the blending of tone, the apprehension of values and unity of intent and execution that brought forth the full beauty of the music. After the movement the applause of the audience compelled the trio to bow again and again."—*Philadelphia Evening Bulletin*, December 31, 1926.

"Perhaps the concerto in D, for piano, flute and violin, was the most popular, the remarkably fine piano work of Kaufman attracting a great deal of attention. His artistic conception of the piano's part in the lovely ensemble showed rare musical sensitiveness, even the elaborate cadenza, for all its intricacy and opportunity for virtuosity being kept subdued so the feeling of unity with the other instruments was never disturbed."—*Philadelphia Record*, December 31, 1926.

"Mr. H. Kaufman at the piano sustained his duties to proper purpose. The stupendous cadenza in the first allegro of the D major Concerto he delivered not in a superficial virtuoso fashion, but aptly and with a true sense of its elevation."—H. F. P., *New York Telegram*, January 5, 1927.

"...the long cadenza for the Clavier alone toward the end of the first movement fared beautifully at the hands of Harry Kaufman last night."—Samuel Chotzinoff, *New York World*, January 5, 1927.

# Beethoven, as Modern Musicians See Him

[Continued from page 3]

ing like it. Beethoven is the spring from which the others are just rivulets."

### A Pianist's Viewpoint

"Beethoven is greater, much greater than either Bach or Mozart. Even when he was a young man still under the spell of Mozart he surpassed him in his melodies." It was Moritz Rosenthal, pianist, giving his conviction that Beethoven is quite as alive musically as ever.

"There is all the difference in the world between melodists. Verdi, Mozart, Beethoven. All writers of pure melody. And yet one feels behind every one of Beethoven's, great personality. As a composer for the piano, however, Beethoven is not so effective as Chopin or Liszt. Like Schumann, only to a much lesser extent, he lacked the ability to be externally effective. You know what I mean? There is nothing to catch the ears of the public.

"That is one reason why he is so difficult to play. Beethoven is not obvious, nor is he at his best in the sonatas, but in the Third and Ninth symphonies, there he is the colossus."

### Extended Violin Idiom

Speaking of Beethoven's violin works, Carl Flesch, head of the violin department of the Curtis Institute of Music in Philadelphia, gave the following opinion:

"Beethoven makes use of the violin in his works as the highest medium of expression. He anticipated its development as a virtuoso instrument, attained later by Paganini. In his string quartets he requires in the violin technic a skill which could be reached only on the basis of the technical mastery founded by Paganini.

"He was the first to write a modern violin concerto, to exhaust fully the resources of the finger-board, to entrust the highest revelations of his soul to the violin as an ideal singing instrument. The transcendental mood of the *Larghetto* in the Violin Concerto has never been reached since. The cantabile of the two violins in the *Cavatina* from Op. 139 is considered to have reached the peak of music.

"The piano sonatas and the string quartets of Beethoven's last period are almost unknown, even today, to the public. We celebrate this year Beethoven's genius, while undertaking as complete a review as possible of his works. But, beginning with next year, we ought to have a 'closed season' for his earlier compositions and reserve a more prominent place in our concert programs and in our homes than heretofore for his later chamber music."

### The Educational Side

Dr. Frank Damrosch, director of the Institute of Musical Art, New York, said:

"There is at once everything and nothing to say of a figure like Beethoven. He was himself, and no one has yet surpassed him as a composer of piano sonatas.

"Even the flute player and the trumpet players here must pass the sonata test. And it is not by the songs or the violin concerto but the piano sonatas from Op. 2 to 111, the basis of all musical art, that we judge a student's ability as a musician. For it demands phrasing, style and form. With a single sonata, musicianship, the quality of emotion, expressiveness, the pupil's entire aesthetic knowledge is called into play.

"Haydn, Mozart, Bach, of course. Yet we consider them only as the preliminary stages for the study of the Beethoven sonata. And it is only Brahms and Richard Strauss, after him, who have approximated his musical structure. He is the touchstone and the foundation stone of all music."

### A Modernist Speaks

Edgar Varèse, modernist composer, states: "This talk of returning to the style of the eighteenth century is nothing but a mark of impotence. Why should a composer today write in the style of Beethoven, of Bach or Mozart unless he is, himself, sterile?"

"I think that this Beethoven centenary is the worst possible thing for Beethoven. Not because I wish to belittle him, but because it will do him to death for a long time. I do not see the reason

for it. He was never neglected when he was alive. He never has been since. It is not necessary for composers who have been brought up on Beethoven, Bach, or Mozart, to be told of their existence. It is already a part of their musical knowledge. It is something of which they are not even conscious."

### Anent Conscious Imitation

"It is only those who have never studied Beethoven and Bach who are suddenly discovering them. I believe that every one should be taught to write fugues, if only to forget them. But to deliberately write in the style of another composer, another century, shows that one does not have any creative ability himself. One learns balance and form from Beethoven and Bach. Yet he must write in his own idiom. It may be somewhat influenced by his studies, but such an influence is usually quite unconscious. It is impossible to avoid being influenced by what one sees and hears. But there is a difference between this unconscious influence which is the result of a similarity of temperament, and a deliberate copying.

"When people say that an artist cannot write because of the débâcle caused by the war, they do not know anything about it. War has nothing to do with art. The Renaissance, the most productive period in all Italian art, was also the bloodiest. The artist, the composer, always interprets his time. He is never ahead of it. For twenty years his idiom has already become a thing of the past.

"The reason why there is comparatively little writing for the strings today

### Toscanini Heads List of Ocean Voyagers

Arturo Toscanini, who has been conducting the New York Philharmonic Orchestra, headed the list of musicians on outgoing ships last week, sailing on the Olympic, Feb. 12, with his wife and their two daughters, Wally and Vanda. Also on the Olympic were Myra Mortimer, American contralto; Coenraad V. Bos, pianist; and Sigmund Romberg, composer, and Mrs. Romberg.

is that there is so little that one can add to the hot *vibrato* of the eighteenth century. It has not been improved upon. But wood winds, percussion and the piano have been developed mechanically. They are far more subtle than the strings today, and the instruments peculiar to our age."

### MEMPHIS CLUB ACTIVE

#### Beethoven and Bohlmann Societies Give Programs—Lecture-Recital Heard

MEMPHIS, TENN., Feb. 11.—The regular Sunday afternoon concert sponsored by the Beethoven Club was given in the Peabody Hotel before a large audience. Appearing on the program were Hugh Sandige, tenor; F. C. Jacobs, bass; Lena Coswell, soprano; Beulah Blount, contralto; Marie Henri Hamilton, Harold Goldberg, Lelia Lamb, Hazen Bee and Tom Conley. Celine Wright was the accompanist. The program was arranged by Valentina Tumanskaya. The club's program committee is composed of Mmes. Faehrmann, W. C. McLain, and C. H. Marshall. Hostesses for the afternoon were Mmes. Emerson Bailey, Walter Jenkins and Denny DuBose, and Alma Perry.

Susie DeShazo gave a lecture-recital at the Beethoven Club on Feb. 5, preparatory to the concert to be given by Mischa Levitzki on Feb. 12. Mr. Levitzki is scheduled as one of the artists on the piano course the club is offering this season. Miss DeShazo spoke of the numbers on Mr. Levitzki's program and played them.

The Bohlmann Pianist Club recently gave a MacDowell program in memory of the composer. Members of the club, including Mildred Mitchell, Mrs. Charles Dunning and Babette Becker, played various compositions. Gladys Cauthen gave a sketch of the life and work of MacDowell. The club sent a contribution to the Children's Crusade Fund for Peterboro.

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## ETHYL HAYDEN

SOPRANO

Chicago Recital

Kimball Hall—March 15th

MANAGEMENT BERTHA OTT

COMMENT ON ETHYL HAYDEN'S CARNEGIE HALL RECITAL OF FEBRUARY SECOND:

"HER VOICE IS ONE OF CHARM AND DELICATE BEAUTY" (New York Telegram), WITH "A CLEAR DICTION AND TIMBRE THAT CARRIED OVER THE HALL" (New York Times). "SHE IS WELL WORTH HEARING" (New York Post).

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## CINCINNATIANS LED BY VAN DER STUCKEN

First Conductor of Forces Makes Reappearance as Guest

By Philip Werthner

CINCINNATI, Feb. 12.—The Cincinnati Symphony, with Frank Van der Stucken as guest conductor, gave the following program on Feb. 4 and 5:

Overture to "Euryanthe".....Weber  
"Pathétique" Symphony....Tchaikovsky  
"Don Juan".....Strauss  
Prelude, "Die Meistersinger"....Wagner

Mr. Van der Stucken, the orchestra's first conductor, led with all his familiar vigor and authority; and the players read the entire program in their best spirit. There was abundant verve in all Mr. Van der Stucken's interpretations, as well as the musicianship which is habitual to him.

The baritone recital given by John Charles Thomas on Feb. 8 under the management of the Matinée Musicale, of which Mrs. Adolf Hahn is president, was much enjoyed. Mr. Thomas has a magnificent voice, and uses it well. Diction and phrasing were found to be almost perfect. His fine accompanist was Francis De Bourgignon, who also played solo numbers. A song by him was sung by Mr. Thomas with good effect.

The English Singers have given one of their unique programs, singing motets, madrigals and folk-songs with a shading that was amazing.

A talk on "The Fine Art of Singing" was given by Nina Pugh Smith, critic of the *Times-Star*, at a meeting of the Clifton Music Club held in the home of Mrs. George D. Crabb. Illustrations were given by Elsa S. Denton and Florence Braun.

The Three Arts Club recently gave a recital in which Mrs. Winans and Lillian Kreimer appeared in two-piano numbers. Mrs. Walter Parr, Charlotte Metzner and Marguerite Hühil sang, and Eleanor Wenning played piano solos.

### British Male Choir Is Touring Canada

Canon Edmund Horace Fellowes of St. George's Chapel, Windsor Castle, London, is touring Canada with a choir composed of the men of St. George's Chapel and boys from Westminster Abbey, according to an announcement from the office of Richard Copley, New York. The tour is under the auspices of the Canadian Council of Education. The tour began at Fredericton on Jan. 30 and extends to March 16, covering the principal cities of Canada. Canon Fellowes will return to America under the management of Mr. Copley in October for a two months' tour, during which he will lecture on English madrigals, Tudor church music and Elizabethan art-songs. One of his principal engagements is at the Library of Con-



**BON VOYAGE,**" Walter Damrosch remarks, as he shakes the hand of Karl Gehrken, professor of Oberlin College who, with Mr. Damrosch and George Gartlan, supervisor of music in New York public schools, also seen above, have collaborated on an elaborate eight-volume music series for school children. This series, which was recently completed after three years of work, represents to some degree the knowledge of juvenile psychology accumulated by Mr. Damrosch during thirty years of concert activities for children, which he was the first to organize in America. He contributed a number of songs to the collection, as did several noted Europeans, among them Saint-Saëns, Roger-Ducasse, and Vaughan Williams.

gress in Washington. Since 1924 Canon Fellowes has been in charge of the music at St. George's Chapel.

### Terre Haute Club Gives Excellent Concert

TERRE HAUTE, IND., Feb. 12.—The Woman's Music Club presented Elsa Silverstein, soprano; Frederick Lee Black and Paul Robert Fidlar, pianists, in an attractive program recently. Mrs. Silverstein was heard in songs by Wag-

ner, Marx, Strauss, Rachmaninoff, Gretchaninoff and Hageman, which she sang with artistry. She was delightfully accompanied by her teacher, Clara Bloomfield. Messrs. Black and Fidlar, two young students from the Hulman Studio, made their first appearance as ensemble players in three attractive groups of two-piano numbers which they gave with understanding. Their team work was excellent. They had to play again the Schubert-Tausig "Marche Militaire."

L. E. A.

## SALT LAKE GREETS CELEBRATED GUESTS

Resident Musicians Also Maintain Activity in Various Ways

By Viola Browning Hyde

SALT LAKE CITY, Feb. 12.—A piano recital recently given by Ossip Gabrilowitsch was greatly appreciated by a large audience. The entire performance showed true artistry, both in selection of material and in presentation.

The Tipica Orchestra of Mexico, which appeared in Salt Lake City for the first time recently, was received with enthusiasm. This form of entertainment was entirely out of the ordinary, and the concert was colorful and striking.

Yosie Fujiwara, tenor, presented a program of unusual interest recently under the auspices of the McCune School of Music and Art. Mable Borg Jenkins, of this city, was the accompanist.

Lucy Gates Bowen will appear in Seattle during the week of Feb. 14, in a series of operas to be given by the Civic Company there. She will sing *Marguerite* and *Carmen*.

Glee club concerts of an unusual character are being planned by glee clubs representing the State universities of California and Utah. The University of California Glee Club from Berkeley, under the direction of Leonard MacWood, will appear in a joint concert in Salt Lake with the University of Utah Glee Club on March 5. The same two organizations will make a joint appearance on the campus of the University of California at Berkeley twenty days later.

Piano students of Frank W. Asper, of the faculty of the McCune School of Music and Art, were presented on Feb. 2 at this school, with Howard Hokenson, cellist, assisting.

A course in piano teachers' methods and materials has been begun by Tracy Y. Cannon, director of the McCune School of Music and Art, and by C. W. Reid, also of this organization.

John W. and Florence Summerhays, singers, have appeared in the Paramount Empress Theater.

### Bach Program Draws Large Audience in Toledo

TOLEDO, OHIO, Feb. 12.—An outstanding program was given on Sunday on the new organ at the Toledo Museum of Art by the organist of Trinity Episcopal Church, John Gordon Seely. The program was all Bach, and was heard by over 1000 persons. Mr. Seeley's numbers included the Prelude and Fugue in A Major, Toccata and Fugue in D Minor, Fugue in D Major, three groups of chorale preludes, Toccata in C, Adagio in A Minor and the Fantasie in G Major.

H. M. M.

# PHYLLIS KRAEUTER

Winner of WALTER W. NAUMBURG MUSICAL FOUNDATION PRIZE

New York Recital, Town Hall, January 6, 1927

"The large audience gave her much applause and confirmed the judgment of the judges. Her program was well chosen and she showed rare ability on her difficult instrument. Her intonation was sure and she has real musicianship."—*New York Evening Post*.

"Miss Kraeuter's playing was founded on sound musicianship. Her tone not only sounded well, it possessed depth, feeling and the fire of imagination. She preserved the symmetry and outlined the thematic structures of her compositions in a thoroughly mature manner."—*New York Sun*.

"There was a distinct technical skill and a smooth, fluent tone of very pleasing quality."—*New York Herald-Tribune*.

"The Saint Saëns number found responsive nimble fingers and finely broad phrasing in the numerous brilliant episodes."—*New York Evening Journal*.

"Miss Kraeuter displayed a firm light touch, a tone of 'singing' quality and no small skill in handling a large instrument. She had the fleetness and youthful spirit that made enjoyable much of the lighter music played, while there was appreciative comprehension of the more serious order."—*New York Times*.

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Photo by Mishkin

## New York's Concerts and Recitals

[Continued from page 19]

### Miss Sanchez' Second

Clarita Sanchez, Mexican soprano, who sang here last season and again last November in Aeolian Hall, gave what was designated as "a unique program of songs of old and modern Spain" in the Times Square Theater on the evening of Feb. 13, with Lois Townsley at the piano.

The theatrical setting of the recital gave Miss Sanchez an opportunity for a little drama in presenting her numbers, even to beginning the first one, "Mirala Bien" off-stage, though just what the dramatic significance of this was, was not evident. The program ranged through songs by Pedrell, Fernandez, Albeniz, de Falla, Granados, Freire, and others, being geographically from Spain, Mexico and the Spanish South American countries.

Miss Sanchez interested a large audience in her program and was recalled for numerous encores. A note of local color was lent by a considerable amount of dressing à l' Espagnole by the feminine portion of the audience. J. D.

### Recital by Novaes

There have been well remembered occasions in the past when Guiomar Novaes has spoken through the piano more eloquently than she did in the Town Hall last Saturday afternoon, Feb. 12, when she made her last appearance for two years. Miss Novaes had postponed her recital till this date because of feeling unfit, and the manner of her performance suggested that she was not yet herself. Where there was little beyond mere pianism (which with her, after all, is not so mere) to occupy Miss Novaes, she was as pleasing as ever. But much was wanting imaginatively, emotionally, philosophically.

Strange things were done with the Handel-Brahms Variations, from omitting six of the finest to altering in spirit

and intention what remained till there was very little Brahms, only material for a virtuoso's holiday. The B Flat Minor Sonata of Chopin, also, meant very little. Miss Novaes went through it indiscriminately, playing with beautiful tone because she knows no other way of playing rather than from any idealism in her conception. The B Minor Mazurka was rather better, for here, at least, was rhythm and a trace of mood.

The final group was obviously what Miss Novaes had been anticipating with enjoyment. It contained some of the most earnestly amusing pieces that have been heard in a long time. There was "En Auto" by Poulenc, and "Night in Sevilla" and "Chinatown" by Niemann, and "The Alcove of Turandot" by Busoni, with lots of glissandi and O. Henry endings. The "Auto" proved so very amusing that Miss Novaes took it out for a second spin amid the gurgles of the fun-loving audience.

Miss Novaes' best achievement by far was the "Fledermaus" paraphrase by Godowsky, one of the most remarkable works of its kind in piano literature.

W. S.

### Mr. Corigliano Plays

John Corigliano gave one of the most enjoyable violin recitals of the season in Aeolian Hall, the afternoon of Feb. 13. Mr. Corigliano has been appearing here now for some seven seasons and his artistic stature has been notably increasing. On Sunday he played in a manner which many of his most respected colleagues might have envied. If his was not the most moving performance of the D Minor Brahms Sonata that has been heard, it was one distinguished by taste and finesse and it was an ample tribute to his musicianship. The Glazounoff Concerto was uncommonly well played, with a feeling for structure and unity that did much to link this diffuse work into a whole. There were shorter pieces of Castelnuovo-Tedesco, Debussy, Go-

dowsky-Press, De Falla, Scott, and Paganini's "Moto Perpetuo" for a finale. Of technical facility there was no lack at any time. Willy Schaeffer was the excellent assisting pianist. D. S. L.

### Miss Scharrer Returns

Returning, in her first recital of the present season, Irene Scharrer, English pianist, more than confirmed the impression she left on her first American tour last year. Miss Scharrer is one of the few pianists whose sex does not obtrude while she plays. She refuses to be one of the woman pianists, the outstanding characteristic of which tribe is heartfelt masculinity. The program for this well-attended event had Schumann's G Minor Sonata for its bulkiest item, and ranged its well considered way from Beethoven's G Major Rondo, Op. 51, through an untried Chopin group to pieces of Granados, Matthay, Rachmaninoff and Liszt.

Miss Scharrer did excellently well by the Schumann, creating and sustaining throughout an underlying mood well in keeping with the work while she treated with knowing artistry its flights, now tender, now impassioned. Her Beethoven, too, was most satisfying, a quiet bit of tone painting, distinguished on the technical side by scales of delicious purity. Deserving of special mention in the Chopin brace were the E Major Scherzo, a delightful work seldom heard, and the A Minor Study from Op. 25, into which Miss Scharrer threw herself with thrilling spirit. W. S.

### Mme. Cristo-Loveanu

Olga Cristo-Loveanu, billed as a "Rumanian Singer" was heard in recital in Aeolian Hall on the evening of Feb. 13, with Cornelius Van Vliet, cellist, as assisting artist, and Everett Tutchings at the piano.

Mme. Cristo-Loveanu's program was all in her native tongue and entirely, so far as one could judge, of the Folk idiom. It is difficult, therefore, to give an adequate criticism of the singer's work. The voice itself is a soprano of good quality and adroitly used, though it seemed to be of far larger volume than was invariably evident. A trick of slurring notes constantly into each other fell rather monotonously upon the American ear, though the conjecture is that this is the proper way to sing Rumanian music. There was also a monotony due to the lack of musical and expressional range of the songs themselves. Mme. Cristo-Loveanu would do well to let us hear her in a more broadly selected program as she apparently has the equipment to make such a one of decided interest. J. A. H.

### Lajos Shuk in Recital

Lajos Shuk, cellist, who has at various times borne the bass burden of the Letz and Hartmann string quartets, was heard in recital in the Steinway Salon on Sunday evening, Feb. 13, with Elsa Fiedler as accompanist.

Mr. Shuk's early numbers, an Adagio Cantabile by Tartini, a Sonata in E Minor and Haydn's Concerto in D, were accompanied upon a caponized piano which was a gesture in the direction of antiquity and appropriateness which was more effective in softer passages. Mr. Shuk gave excellent readings of the early works, playing them in good classical style which brought the approval of his hearers. His final two groups were selected from thirty-five pieces by modern composers, mostly French and Spanish.

The audience, which included a number of well-known musicians, was highly enthusiastic throughout the evening.

J. D.

### Maria Grever in "Song Dramas"

Maria Grever, Spanish composer, presented an evening of "Song Dreams" in the Little Theater, Sunday, Feb. 13. The entertainment was a spirited mélange of singing, dancing, dialogue and acting projected upon a background of American jazz. Part I consisted of numbers by the American orchestra, a playlet in Spanish, "The Gypsy" and "An Idyl" with the recurrence of the words "It's nature!" to finish off and explain a series of romantic happenings. In the next part, a bit of comedy, three soloists and a Love Waltz were presented, to be followed by Part III, in which "Rataplan," a Soldier Song, and the amazing spectacle of an Argentine cabaret wherein the charm of the tango is said to be mightier than that of a Apache dance. An added attraction was added in the form of the New York 'Cello Quartet, their contributions being MacDowell's "To a Wild Rose" and Marx Marcus's "Adagio and Fugetta."

Senorita Grever was assisted by Juan Jose M. Casado, baritone; Nilo Menendez, pianist and arranger; Tita Del Valle, dancer; Sarah Sampson, coloratura soprano; Myrtle Miller, dramatic artist; Louellen Remmy, mezzo-soprano; Adolfo Utrera, tenor; Clinton L. Campbell, dramatic artist; Julio Abar, dancer; Ted Ledgewick and Gustave Steinacher, banjoists, and the American orchestra under the direction of Eugene Beerman. Robert Ames was an able announcer.

H. H.

### Lima Symphony Heads List of Concert Givers

LIMA, OHIO, Feb. 12.—Charles L. Curtiss, conductor, and officers of the Lima Symphony recently gave, in Memorial Hall, a Victor Herbert concert. It was a great success. Ohio Wesleyan's Glee Club recently gave a concert in Trinity Methodist Episcopal Church. Guy E. McLean was director. Soloists were Nicias Gensemer, Thomas Lee, Frank Manton, Albert Manton, Dale Bartholomew, Ralph Lloyd and Kenneth Pearse. The Girls' Glee Club of the Church of the Brethren presented a musical program on a recent Sunday evening under the direction of Lucille Overholser.

H. E. H.

ST. AUGUSTINE.—A Sunday evening concert by the Boston Orchestra, Carl L. Schwover, director, at the Alcazar, attracted a large audience. Dr. Victor Laurent, baritone, was the assisting artist.



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## Orchestra Concerts in New York

[Continued from page 4]

erness that is blighting contemporary music. In all the discordant pages of the introductory Maestoso, the Allegro, and the succeeding six variations on the folk-song, "Prince Eugene, the noble knight," there is not one significant idea. Satirical jests play about in a spiritual vacuum.

The ingenuity of the writing, the skill of the counterpoint, the deftness of the acidulous harmonic mixtures are unquestionable. But all this mastery of the mechanics of art has produced nothing more than an aural effect comparable to the distortions of a convex mirror. It is coldly objective music, void of any emotion other than cynical amusement. As a parody of a military band, it is mildly interesting; as the revelation of an aesthetic attitude, it is symptomatic of mental sterility; as a contribution to art, its value is precisely zero.

From this *reductio ad absurdum* of the anarchic sophistication that labels itself logical development, it was a relief to turn to the inspired logic of Beethoven. Mr. Klemperer read the Seventh Symphony with reverence, with insight and with enthusiasm, and the audience acclaimed its appreciation.

R. C. B. B.

### Klemperer and Rethberg

New York Symphony, Otto Klemperer, guest conductor; Elisabeth Rethberg, soprano soloist; Mecca Auditorium, Sunday afternoon, Feb. 13. The program:

Concerto Grosso, No. 4, in A Minor, for string orchestra and cembalo. Handel  
Mr. Klemperer at the cembalo  
"Leise, leise," from "Der Freischütz." Weber

Miss Rethberg  
Konzertmusik für Blasorchester, Hindemith  
"Morgen," "Cäcilie".... Strauss  
Miss Rethberg  
Prelude and "Love Death" from "Tristan and Isolde".... Wagner

Mr. Klemperer prefaced the Hindemith number with a brief explanation, asking the audience to receive the music "in a good humor and not too seriously." It seemed, however, that his advice was not followed as generally as it might have been. The good humor for which he appealed assumed rather the character of tolerance; and if Mr. Klemperer had hoped for any manifestation of gaiety, he must have suffered disappointment. On the whole, the reception was polite, neither chilly nor merry. Applause was plentiful enough, but it is a question if it was not intended chiefly for the conductor and his musicians; and certainly they merited the compliment. Hindemith's fondness for rhythms that play hop-scotch, plus his harlequinish habit of waving polytonal dissonances in every direction, gives his interpreters plenty of occupation. Yet, so brilliantly did Mr. Klemperer and his associates discharge their difficult task that the form

of the Konzertmusik was kept surprisingly clear. The brightness, too, of the last variation, a quick-step, was admirably sustained.

Mr. Klemperer read the Concerto Grosso with appropriate simplicity; the lovely Largo was particularly impressive. If the Wagnerian excerpts sounded threadbare at odd moments, the fault was not altogether his. The time may not be far distant when the Liebestod will rank, as a concert cliché, second only to Chopin's Nocturne in E Flat.

Miss Rethberg is an artist who attains the high ideals she sets for herself. Beautiful in tone and in expression was her singing of the "Freischütz" scena—singing that was always legato. Equally fine were her readings of the Strauss songs, given with orchestral accompaniments. After "Cäcilie" the applause lasted so long that a repetition was granted.

D. B.

### Beethoven and Mr. Furtwängler

The New York Philharmonic, Wilhelm Furtwängler, guest-conductor, Carnegie Hall, Feb. 13, afternoon. The program:

Overture to "Coriolanus," Op. 62. Beethoven  
Symphony No. 7, in A Major, Op. 92. Beethoven  
"Romeo and Juliet," Overture-Fantasy, Tchaikovsky  
Rakoczy March..... Berlioz

The "Coriolanus" made a fitting beginning for a program of such importance and dignity, and Mr. Furtwängler did it full justice and more. The Symphony was given a performance such as Beethoven might have dreamed of in his calmer moments, and despaired of hearing when awake. It seemed as though the last atom of significance were extracted from the score by Mr. Furtwängler's superb conducting of it. The second movement was played with a mysticism that suggested some of Dante Gabriel Rossetti's lines in "The Blessed Damozel," and the Presto was lace made by Brahms.

Those who admire Tchaikovsky's "Romeo and Juliet" must have taken great joy in this presentation of it. All the little, almost secret, parts of the score were brought to light and set forth in beauty. Never has the superb string choir of the Philharmonic sounded more impressively lovely. Berlioz' version of the "Rakoczy" proved a stirring close to the afternoon's proceedings. J. A. H.

### Friends of Music

The Friends of Music, Artur Bodanzky, conductor. Joseph Szigeti, violinist, and Louis Bailly, viola player, soloists. The Town Hall, Feb. 13, afternoon. The program:

Tragische Overture..... Brahms  
Concerto for Violin and Viola.... Mozart  
Messrs. Bailly and Szigeti  
Violin Concerto in D..... Busoni  
Mr. Szigeti  
Twenty-third Psalm..... Zemlinsky

Possibly the outstanding feature of this concert was the Busoni Concerto, a work which had never before been given orchestral performance in America. The reason for this neglect fails to suggest itself. It is an excellent concerto, finer by far than many of the works in this form that are the perennial delight of violinists. How much finer it is than the Glazounoff, for instance, or the Goldmark! And, as played by Mr. Szigeti, the Busoni seemed not only more musically worthwhile than these, but more effective in the bargain. There are imagination and power in this composition, pages of exceptional beauty and charm, and the scoring is altogether remarkable. Violin literature is much too limited to justify its burial. Those

concerned gave a superb, convincing performance, and there were many recalls for both Mr. Szigeti, whose handling of what seemed one of the most taxing parts ever written for a soloist, was transcendent, and Mr. Bodanzky, who led with tremendous zeal.

Zemlinsky's setting of "The Lord is My Shepherd" for mixed chorus and orchestra is also worthy of much more than a passing comment, though it does not—as what could?—fully approximate the beauty of the poetry. More or less pastoral in character, it bears the stamp of finished musicianship and has its moments of individuality, also those which suggest Ravel and Wagner. The chorus no doubt added to the effect, though its absolute necessity seems not altogether assured.

There were moments in the Mozart Double Concerto when the most perfect ensemble was not achieved. The styles of Mr. Szigeti and Mr. Bailly varied considerably, though, considered separately (which of course, was impossible) they were excellently conceived and fully in the vein of Mozart's loveliest inspiration. Mr. Bodanzky was more angular than anything else in his treatment of this music, though there was a certain thrill in the very Prussianism with which he approached it.

The orchestra has hardly ever sounded better than it did on Sunday, and at no time during the afternoon did it surpass itself as much as in the Brahms Overture which Mr. Bodanzky conducted with such effect as to make exciting what one had hitherto thought poor Brahms.

W. S.

### Philharmonic Students

New York Philharmonic Orchestra, Wilhelm Furtwängler, conductor; Bernard Ocko, soloist; students' concert, Carnegie Hall, Saturday evening, Feb. 12. The program:

Overture, "Coriolanus"..... Beethoven  
Violin Concerto..... Brahms  
Conducted by Hans Lange  
Symphony, No. 7..... Beethoven

However much one may disagree with Mr. Furtwängler in details of tempo or dynamics, there can be no denial of the fact that his is a forceful and vibrant temperament. Positive Mr. Furtwängler

always is, whether the mood he portrays be vigorous or tender. Lyrical and dramatic moments held equal appeal for him on Saturday night, and the total effect was one of conviction. This was his first appearance this season at a students' concert.

Mr. Ocko played ably, in a straightforward, unpretentious manner. There is, in the Concerto, a breadth of sentiment which neither he nor Mr. Lange fully revealed, even as there are heights they did not mount; but the performance was, in the main, exceedingly creditable.

D. B.

### Carl Flesch Gives Denver Concert

DENVER, Feb. 12.—Carl Flesch, violinist, appeared under the management of Robert Slack in the City Auditorium recently, presenting a program selected largely from the old masters. His own arrangements of three Handel numbers and Mozart's Concerto in A played with faultless technic and scholarly musicianship. Encores were deservedly numerous. Stella Kriegshaber was the able accompanist. Mr. Flesch appeared last season with such success as to justify this return engagement.

B. P.

### Houston Is Enthusiastic Over Organ Recital

HOUSTON, TEX., Feb. 12.—The free municipal organ recitals given last November proved so successful that another series, under the joint auspices of Christ Episcopal Church and the music department of the city recreation organization, is arranged for February.

### Houston Club Discusses Impressionism

HOUSTON, Texas, Feb. 12.—"Impressionistic Music," was the subject discussed by the music department of the Woman's Club on Feb. 2. A talk was given on Debussy, Griffes and Sibelius. Mrs. H. M. Madison played the piano and Bessie Griffiths gave a description and interpretations of "Clouds" by Griffes.

MRS. H. S. W.

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# SURVEY OF EUROPEAN ACTIVITIES ♦

## Vienna Hails Première of Strauss' "Intermezzo" and Makes Preparation for Beethoven Festival

Composer Conducts First Local Performance of His "Autobiographical" Opera—Excellent Cast and Production Make for Popularity—Handel's "Herakles" Staged at Konzerthaus—Kienzl Fêted at Production of His Operas on Seventieth Birthday Anniversary—New Works Lend Interest to Concert Roster—Festival Bills Announced

VIENNA, Jan. 30.—At last the opera "Intermezzo" of Richard Strauss has been produced at the Vienna Opera. One knows that this could not have happened during the previous two years, as long as the composer was angry with the local theater. Now, however, it has been accomplished. Strauss himself led the rehearsals and also the performance. The new head stage director, Dr. Wallerstein, cared for a most tasteful scenic production. Alfred Roller provided excellent stage settings. And thus there came about a production that belongs among the best which have taken place at the Vienna Opera.

The chief rôles in the work were sustained by Lotte Lehmann and Alfred Jerger. Mme. Lehmann had sung the same rôle in the world-première at the Dresden Opera in the beginning of November, 1924, and had then roused most fervent enthusiasm. The impression was now, if possible, even greater.

She had to impersonate the temperamental wife of a court conductor, who learns of an imagined love-adventure of her husband. In her lack of restraint the wife immediately precipitates a sort of warfare, so that it is only with great pains that the domestic peace and matrimonial felicity of the kapellmeister can be restored.

The latter character is a rather accurate portrait of the composer, Richard Strauss. In Dresden the rôle was presented with a make-up to resemble him. This was not the case in Vienna, but the dramatic self-revelations made by Richard Strauss himself were not so discreet. He wrote the text for "Intermezzo," (it was the first time since the almost forgotten youthful opera of "Guntram" that he had done this) and one must admit, with a quite unusual skill and admirable irony in the depiction. But *Frau Christine*, the wife of the conductor, is drawn in a sympathetic and lovable style. And the hero himself, the facsimile of Strauss, comes off pretty well.

Very witty and spirited, though not in equal measure substantial, is the often charming "conversational-music" which accompanies the stage episodes. This reduces itself almost throughout to illustrating, often to making ironic comments—occasionally accomplished through all sorts of quotations from others' works, as well as from his own.

"Intermezzo" had a great reception at the première and is being often sung at the present time. Meanwhile, the next novelty, "Cardillac" by Paul Hindemith, is being prepared.

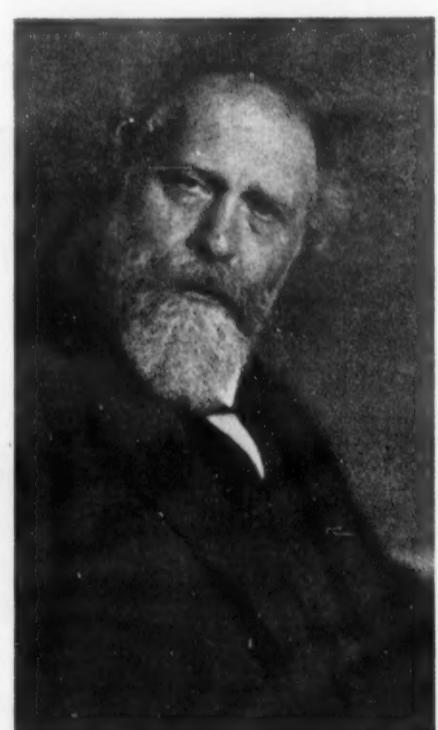
### Handel Oratorio Staged

Another—I had almost said "operatic"—work was produced on an improvised stage in the Vienna Konzerthaus. This was Handel's "Herakles," usually given as an oratorio, but originally intended by the composer as a drama with music. The Konzerthaus Society, under Dr. Botstiber, has the intention of occasionally bringing a little variety into the somewhat monotonous Viennese musical life and of providing a parallel with similar tendencies in Germany.

They engaged Dr. Niedecken-Gebhard, the intendant of the Münster City Theater in Westphalia, who has long had a reputation in Germany for the popularizing and resurrecting of Handel's music. Dr. Niedecken, with his theater painter, Heckroth, and his dancers, Kurt Joos and Sigurd Leeder, both of whom are pupils of Laban in Berlin, prepared the scenic production.



One of the Houses in Which Beethoven Lived in Vienna. Here, According to Legend, He Composed a Part of the Ninth Symphony



Wilhelm Kienzl, Veteran Austrian Composer, Who Was the Recipient of Distinguished Honors on His Recent Seventieth Birthday

The music of Handel is, in its beauty, dramatic enough. Dr. Niedecken gave animation to the most significant portions of the score by means of a mimetic chorus. A multitude schooled in rhythm accompanied and vivified the music through steps and evolutions. In addition there was a dance chorus, selected among young girls from the Bodenweiser Dance Ensemble in Vienna. Whereas the other chorus was formed of members of a sport club—a feat which, owing to the strong musicality of the Viennese citizenry, was easily accomplished.

The musical leadership was entrusted to Paul von Klenau, conductor of the Singakademie, who discharged his duties as excellently as did the soloists.

composer, Alexander Tcherepnin, whose elegant modernity hit the mark exactly.

Another Russian composer's large symphonic work—the Sixth Symphony of Miaskovsky—made the same strong impression here as when given last year. It was performed in a concert under Reichwein. The latter also gave a new choral work—the "Sixty-ninth Psalm" of the young German contrapuntist, Heinrich Kaminski.

A new string quartet, "Lyric Suite," by Alban Berg, the composer of "Wozzeck"—although in its construction fully bespeaking the precepts of Schönberg's latest period—was yet of full emotional force. The work was given here for the first time by the Vienna String Quartet, under the leadership of the excellent violinist, Rudolf Kolisch, who is a disciple of Schönberg. It was quite brilliantly played.

Further novelties were the "Serenades" of Paul Hindemith, for soprano with instrumental accompaniment, admirably sung by Ruzena Herlinger—and the "Prières" of André Caplet, also sung by this artist and produced by the International Society for New Music on the same evening.

Erwin Stein repeated with great applause Schönberg's "Pierrot Lunaire." The speaker of this "melodrama" was the actress Erika von Wagner, who is also active as singer, in which capacity she has given a very successful Schubert evening.

In one of the Workingmen's Symphony Concerts jazz music was performed for the first time—a fact which set some of the critics in consternation, while the public was enthusiastic.

Robert Heger conducted the symphonic work, "Paris," by Delius, which is always certain of effect.

Furtwängler made another appearance at the head of the exclusive Vienna Philharmonic, but he brought no new work.

There has been no lack of vocal and instrumental solo artists. Among these I will name Anne Roselle, soprano, who also sang as a guest at the State Opera in the rôle of *Turandot*; the "fashionable" tenor, Jan Kiepura; the French pianist, Lucie Caffarelli; the Swiss violinist, Eugenie Bertsch, and the Yugoslav violinist, Zlatko Balakovic; the Vienna pianists, Paul Weingarten and Paul Emerich. On the whole, concerts here are now better attended than a year ago, but they are not always more interesting.

### Notable Festival Lists

The last days of March, in which occurs the hundredth anniversary of Beethoven's death, will be celebrated all over the world, but probably the most significant event will be held in Vienna. The instigator and spiritual leader of the festival is Guido Adler, professor of musical science at Vienna University, who has served long in this post but who is leaving it this year, unfortunately, after completing his honorary period. The backers of the festival are the Federation and the City of Vienna. The Bundes-president himself has taken over the patronage of the event. Large committees, in which the most significant musical bodies of Austria are enrolled, are preparing the festival and the affiliated musico-historical congress.

The festival, as already announced, will take place from March 26 to 31. At the assembly of the festival on March 26 the so-called "Choral" Fantasy will be performed. On the next day the Vienna Opera will give "The Ruins of Athens" in the arrangement well-known here from previous years, and also on the same bill the ballet "Don Juan" by Gluck.

On Sunday, March 27, a visit will be made to the grave of Beethoven. There will follow a noonday performance of the "Missa Solemnis," and in the evening "Egmont," Goethe's drama, with Beethoven's incidental music, will be performed at the Vienna Opera. At the same time, however, a historical opera evening in the Redoutensaal will include "Dido and Aeneas" by Purcell, "La Serva Padrona" by Pergolesi and a ballet after Rameau music.

Monday, March 28, will bring two performances, a Beethoven chamber music evening and a historical concert of

[Continued on next page]

# ❖ NEWS FROM CONTINENTAL CENTERS



## Noted Paris Orchestra Marks Centenary

**"Concerts of Conservatory" Had Historic Antecedents in Pre-Revolutionary France—Mozart Associated with Early Activities—Players' Boycotting of Beethoven Overcome by Forceful Tactics of Conducting—Its Subsequent History**

PARIS, Jan. 12.—The Société des Concerts du Conservatoire, one of the leading orchestras of Paris, of which Henri Rabaud is conductor, is now celebrating the hundredth year of its founding. In honor of the event a Beethoven cycle will be given, to mark also the composer's centenary.

Writing in the *Paris Herald* of the history of the organization, Louis Schneider recalls some interesting associations of this group with famous musicians.

"The Société des Concerts du Conservatoire was founded 100 years and a few days ago. It is thus one of the most ancient instrumental phalanxes of Europe, and also one of the most celebrated, to which the greatest composers, singers and virtuosi of the entire world have come to demand the consecration of their talent.

"The Société des Concerts, born in 1827, virtually existed, however, much longer before. It succeeded the Concert Spirituel, which was established by Royal Ordinance in 1725. The Concert Spirituel used to meet at the Tuilleries in the Salle des Maréchaux during Holy Week, from six to eight o'clock in the evening in order to compensate the public for the interdiction of the performances at the Opéra and at other theaters during Lent. At the Concert Spirituel were played motets, solos, symphonies, in other words, works in which the simultaneous employment of voices and instruments was forbidden.

"The successive directors of the Concert Spirituel were chosen by the king. They were renowned composers, such as Danican, Philidor, Royer, Caperan, Dauvergne, Berton, the violinist Gaviniès, and, lastly, Legros, the tenor, who had a contralto voice and created the rôle of *Orphée* in Gluck's score.

### Mozart Concert Recalled

"In reality, the performances of the Concert Spirituel were nothing extraordinary as will be seen by the following appreciation, which was written for his father by young Mozart when he gave the Symphony in E Flat Major for the opening of the season of 1778:

"I had great fears at the rehearsals, for I had never heard anything so bad. You cannot imagine how my poor symphony was maimed on two successive occasions. So many parts are being rehearsed that time is lacking. I went to bed on the eve of the rehearsal, therefore, full of fear. The following day I resolved not to go to the concert. However, the fine weather in the evening caused me to change my mind. I went at last, resolved, if the execution was not better than at the rehearsal, to jump into the orchestra, tear the violin from the hands of M. de La Houssaye, the first violin, and to lead it myself. I prayed to God that everything should go well, and the symphony began."

"It must be believed that everything went well under the baton of the author and that the musicians were careful in their execution, for the end of the letter just cited related that the symphony was warmly applauded.

"Unfortunately the Concert Spirituel disappeared during the stormy times of

the Revolution. It was dissolved. Symphonic auditions, however, were organized here and there. These recitals sufficed for the needs of cultivated people who loved music, and then in turn fell off, some at the end of a few months, others after two or three years; some because the choice of programs was not a wise one, others because the organizers lacked administrative experience.

"The last one—it was termed the Concerts Français—lived on because it was based on a minimum of expenses, for the executants were pupils of the Conservatoire and each one conducted in his turn.

### Revived by Habeneck

"Then one of the directors of the Société des Concerts Français had an idea. He was named Habeneck, and was first violin at the Opéra and a remarkable artist. He had will and energy, which caused him to be appointed director of the Opéra, while at times directing the Société des Concerts Français.

"Habeneck showed his authority in the following manner: His musicians would not play the symphonies of Beethoven, who was then unknown in France. He found it necessary to struggle against them, particularly when he placed upon the program the Second Symphony in D Major. The musicians refused to play the Andante, the beauty of which they did not understand.

### Enlisting Professors

"Then it was that Habeneck's idea appeared. Instead of leaving the masterpieces of music to be played by the pupils, he decided to entrust their execu-



Henri Rabaud, Conductor of the Concerts du Conservatoire

tion to the masters, to the professors, of the Conservatoire, who, moreover, had formerly all obtained first prizes at that establishment. And thus the present Société des Concerts was founded with the sanction of the Minister of Public Instruction.

"The first concert in 1827 comprised at the beginning of its program Beethoven's "Heroic" Symphony (No. 3.) It was a triumph. There was no discussion among the executants, for the society this time had a master at its head."

## "Fidelio" to Close Vienna Festival

[Continued from preceding page]

"Masters of the Eighteenth Century," the latter in the festival hall of the Academy of Sciences.

On Tuesday there will be a second chamber music evening concert of the composer's works and a repetition of the opera evening in the Redoutensaal.

Wednesday will have a novel feature in a noonday concert of Gothic polyphonic music in the Burg Chapel, which, however, may only be attended on invitation; in the evening an orchestral concert of the Eighth and the Third Symphonies of Beethoven.

The official part of the celebration closes on Thursday, March 31, with a production of "Fidelio" in the Vienna Opera.

After this there will be excursions to Mödling and Baden, summer residence places of Beethoven, as well as visits to other Beethoven memorial spots, and Vienna sight-seeing.

### A Valuable Exhibition

Especially there is to be viewed the exhibition in the Rathaus, opening on March 26. The municipal collections are noteworthy for their own rich possessions, but in addition they are augmented by loans for this especial event—an exhibition with the title "Beethoven and his Vienna," which may well have a quite especial value. Already what has been marked of the preparations has caused people to say that it will be an event for musical historians and for the general public such as the Vienna Schubert Exhibition was in 1897.

In the service of the Vienna Beethoven Festival the co-operation of excellent artists has been secured. The conductors will be Weingartner and Schalk, and the noted soloists and groups include members of the Vienna Opera, the Rosé Quartet, the cellist Buxbaum; Maikeker, Franz Schmidt, Paul Weingarten and Wunderer; Kammersänger Steiner—and, finally, of notable instrumentalists from other countries, there will be Pablo Casals, Ignaz Friedman, Bronislaw Huberman and the cembalist, Alice Ehlers, a born Viennese.

Thus it will be attempted to give a significant picture of Beethoven through his works. One will show the musical

Vienna of today, but also that of Beethoven's time—the musical center, the city of many sides.

DR. PAUL STEFAN.

### Grovlez Composes Comic Opera

PARIS, Jan. 30.—Gabriel Grovlez, conductor at the Opéra, who is remembered for his association with the Chicago Opera, has composed an operetta, "The Marquis of Carabas." It is on a libretto by Coelus, taken from Perrault's tale of "Le Chat Botté."

### Vienna State Opera Has Large Deficit

VIENNA, Jan. 31.—The Vienna State Theaters have incurred a deficit for the year of 3,900,000 Austrian schillings, or about \$480,000. This includes a large loss suffered by the State Opera. The deficit is, however, less than that for the preceding year.

### New Opera Based on Wedekind Play

LEIPZIG, Jan. 29.—Max Ettinger is at work on an opera based on Wedekind's much discussed play, "The Awakening of Spring." The young composer has been represented in German theaters recently by his operas, "Juana" and "Clavigo."

### Stuttgart Hears "Force of Destiny"

STUTTGART, Jan. 29.—A recent novelty here was Werfel's translation of Verdi's "La Forza del Destino." Otto Ehrhardt staged the work and Ferdinand Drost conducted it. There was a stormy ovation at the close.

### Large Organ Installed in Bavarian Cathedral

MUNICH, Jan. 30.—The Cathedral at Passau has installed what is asserted to be one of the world's largest organs. It has five manuals.

### Milan to Name Hall After Bossi

MILAN, Jan. 29.—Milan will soon open a new concert hall of large dimensions. It will be named after the composer, Marco Enrico Bossi, who died several years ago.

## Berlioz Mass Is Given by New London Forces

LONDON, Jan. 30.—Berlioz's "Grande Messe des Morts" was a novel feature as performed at the Albert Hall by the new National Orchestra, organized by the British Broadcasting Company. The huge orchestra was supplemented by four brass bands and the Hallé Choir. Sir Hamilton Harty conducted, and the singing of the choir was superb. Tudor Davies sang the tenor solo in the Sanctus with purity of voice. The rest of the program was made up of excerpts from the composer's works.

The Chenil Chamber Orchestra at the Chenil Galleries gave a first performance of Arnold Bax's "Romantic" Overture for chamber orchestra. It was music with many attractive dance rhythms and some passages of arresting beauty. John Barbirolli was applauded for a reading of Mozart's G Minor Symphony.

A concert in Gerald Cooper's chamber music series was given in Grotian Hall with the London Chamber Orchestra. Anthony Bernard, Clive Carey, Samuel Kutcher, and the concert-giver at the piano. A Purcell program commencing with the Overture to "The Rival Sisters," succeeded by a suite for string orchestra from "Ayres for the Theater," included Clive Carey's interpretations in excerpts from "The Indian Queen" and the song of Bacchus from the masque, "Timon of Athens," two fantasias for string orchestra, arranged by Gerald Cooper; Sonata in G Minor for violin and piano; suite for string orchestra, arranged by Albert Coates, and some further songs.

William Murdoch at the Wigmore Hall played a new work—a fantasia-sonata by the Australian composer, Roy Agnew, the work being dedicated to the pianist. Written in one movement it is somewhat akin to the later Scriabin. Ravel's Sonatine was exquisitely played, and the "Appassionata" received a well-imagined reading.

### Two German Opera Houses Merged

GERA, Jan. 28.—The Prince of Reuss, who formerly alone supported the Reussian Opera House here, as well as the symphonic concerts, is no longer able to do so. As a result, a merger has been effected between this theater and the Altenburg Landestheater. The operatic performances will in future be given in the latter house. The Prince of Reuss will provide half of a fund of 500,000 marks, and the State of Thuringia the balance of the amount.

### Walter and Weingartner to Conduct Lists with Gewandhaus Orchestra

LEIPZIG, Jan. 28.—During the absence in America of Wilhelm Furtwängler, the Gewandhaus Orchestra will be conducted by Bruno Walter and Felix Weingartner as guests. Walter will lead three and Weingartner two concerts. Furtwängler is scheduled to return for the final event of the series on April 28, when he will give Beethoven's Ninth Symphony.

### Concertgebouw Orchestra to Make Tour

AMSTERDAM, Jan. 28.—The Concertgebouw Orchestra will make a tour during the first weeks of May, under Mengelberg's direction. The tour will last about three weeks, and the cities visited will include Frankfort, Bonn and Zurich. In the same month the orchestra will be heard at the International Exposition in Geneva.

### Berlin Cancels Offer for Beethoven Statue

BERLIN, Jan. 30.—The Magistrate of the City of Berlin has cancelled his decision for a contest of prominent sculptors to erect a Beethoven memorial. This is the result, it is said, of other plans made more recently to honor the composer. The decision has roused a protest among leading artists of the city.

## "Ring of Polycrates" Proves Intriguing Comedy

[Continued from page 1]

teenth century. The serenity of these happy groups is ruffled by the appearance of *Peter Vogel*, an old friend of the maestro and the object at one time of faintly sentimental aspirations on the part of the wife. The aspect of the whole peaceful, prosperous ménage moves the shabby and materially unsuccessful *Peter* to recount the old story of the too-favored *Polycrates* of Samos, who, fearful that his continuous good fortune might offend the gods, was induced to cast in the sea his highly-prized ring. This was returned in a fish caught by a humble subject and brought into the royal presence. Herodotus, who gives the earliest version of the tale, points a depressing moral in the disasters eventually overtaking the monarch whose good luck had extended to the breaking point. Schiller embodied the anecdote in a "ballade," which becomes the mainspring of the action in Teweles' comedy.

*Peter* suggests that *Maestro Wilhelm* has been too greatly blessed and that he should renounce some prized possession. The somewhat bewildered *Wilhelm* seeks a quarrel with his wife *Laura*, which leads to the propounding of the fateful question, "Have you ever loved any one before me?" In the course of the amusing intrigue, the diary in which *Laura's* early incipient affection for *Peter* is set down, is mistaken for the volume of the "Almanach" containing Schiller's *Polycrates* ballade. The posture of circumstances in which master and mistress are involved is imitated by the copyist *Florian* and the servant *Lieschen* in a way suggestive of the Bassanio-Portia and Gratiano-Nerissa episodes in the last act of "The Merchant of Venice."

The classical allusion is preserved when *Lieschen* throws away her betrothal ring. It is restored by the bungling *Peter*. The confusion of the books is explained and the misunderstandings of the quartet are clarified in the bright finale in which it is resolved that the sacrifice to the gods must be *Peter* himself. He is edged out of the house and the little teapot tempest ends in general reconciliation.



SEEN IN KORNGOLD'S "RING DES POLYKRATES"

Left to Right: Hilda Reiter as "Lieschen," Albert Mahler as "Florian," Reinhold Schmidt as "Vogel," Judson House as "Wilhelm," and Irene Williams as "Laura"

Korngold has handled the engaging theme with a flexible and artful musical technic, but one not without its difficulties for the performers. The abundant melodies are nearly all confined to the orchestra, thus imposing very considerable exacting upon the singers. Cleverness, more than inspiration, is the prevailing quality of the score. The full resources of modern instrumentation are employed in a closely woven musical web. There is a slight insistence on leading themes, the significance of which would doubtless be enhanced on a second hearing of the work. The instrumental coloring, although less pretentious, is often akin to that in "The Dead City."

The little comedy—it plays in about an hour—would conceivably make an attractive addition to the répertoire of any opera company in quest of bright novelties. The New York Metropolitan, which used to present "The Secret of

Suzanne" so admirably, has the resources, especially in Lucrezia Bori and Edward Johnson, to give a delicious presentation of "The Ring of Polycrates."

The forces of the Civic Company unquestionably covered themselves with distinction in the American première. The "Musical Comedy" was effectively staged and well sung by a carefully chosen cast that included Judson House as *Wilhelm*; comely Irene Williams as *Laura*; Albert Mahler, *Florian*; Hilda Reiter, *Lieschen*; and Reinhold Schmidt as the muddling *Peter Vogel*. The original German text was sung. The excellent English version in the published libretto was by Samuel L. Laciari.

The production was largely made pos-

sible through W. Attmore Robinson, vice-president of the Civic Company. Mr. Robinson had heard and admired the work abroad, but Alexander Smallens, the conductor, had never seen a presentation of it. It was no small feat to cope, under these conditions, with the formidable problems of the score. Mr. Smallens, however, scored a brilliant triumph, directing his instrumentalists, made up of members of the Philadelphia Orchestra, with splendid authority.

"*Pagliacci*," which completed the bill, received a very spirited performance. There was a new *Nedda* in Mary Craig, a promising young artist, with a fresh capable voice in rather surprising contrast to her diminutive physique. Her endowment of good looks was agreeably serviceable in the part, which she realized with just the proper accent of elusive charm and caprice. Paul Althouse scored decisively as *Canio*, both dramatically and vocally; and there was a capital *Tonio* in Marcel Salzinger. Reinhold Schmidt was the *Silvio*, and Albert Mahler, the *Beppe*, each effective. The work of the chorus bespoke careful training and good natural equipment.

Altogether, it was a brilliant evening, establishing a new record of accomplishment for the thriving organization concerned. A crowded audience manifested its pleasure in both offerings and left no doubt of its approval of the attractive Korngold novelty. H. T. CRAVEN.

### Casella Booked for "Pops"

[Continued from page 1]

"pops" for about a decade, resigned last summer.

Mr. Casella, who has been residing in New York during the winter season, has made many appearances with the country's leading orchestras as conductor, pianist and composer. A recent appearance was as piano soloist with the New York Symphony under Otto Klemperer, in his own "Scarlattiana," which was composed at the special request of the Symphony Society.



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# In Chicago Studios

Chicago Feb. 12.

## CHICAGO MUSICAL COLLEGE

Julius Natelsky, Katherine Boehme, Darline Eggebrecht, Pierce O'Hearn, Edith Stone, Marshall Sosson, Anna Belle Stevenson and Betty Baker were heard in a program of music for piano, voice and violin given in the Central Theater last Sunday. George Gove has been engaged as a member of the Hyde Park Presbyterian Church Quartet.

Moissaye Boguslawski's piano program, given in the Central Theater in the regular College recital series, consisted of Beethoven's "Moonlight" Sonata, a group of Chopin, a miscellany and Liszt's Second "Hungarian" Rhapsody. This list was preceded by the appearance of students in the piano, voice and violin departments; those participating included Ethel Young, Netta Heribson, Fannie Adelman, Olive Arthur and Ida Kogan. Mr. Boguslawski was featured as a special attraction in the Chicago Theater during a recent week.

Edith Stone played at the Hyde Park High School recently. Pauline Stevens has been engaged as soloist at the Garfield Park Presbyterian Church, and also at the Brevoort Hotel. Wesley La-Violette's composition classes were entertained at the Edgewater Beach Hotel recently. Lulu Raben, pupil of Léon Sametini, gave a violin recital in the Lawn Manor Community House on Jan. 30. Katherine Boehme was listed as guest artist at the St. Paul's Episcopal Church monthly Sunday evening musical of Jan. 30. Jacob Radunsky, recently heard in piano recital in Kimball Hall, is a pupil at the College.

Phi Beta Pledges produced "The Obstinate Family" in the recital hall recently and appeared in a musical program on a later date. Eunice Steen,

Ken Resur, Lowell West, Ruth Graves and Robert Carter recently gave a radio recital for the benefit of the Anti-Saloon League. Gertrude Tobin has been engaged as organist of the Imperial Theater, and Marjorie Woodring is now playing the organ in the Vitagraph Theater. Pupils in the motion picture organ department meet for a special session every two weeks, when several players play for feature films. Lucille Gowey, soprano, has sung at the Woman's Club, Joliet, Ill. Pedro Krause, tenor, sang at the Hamilton Ladies' Club recently. Mildred Rosenstein has been awarded a medal for excellence in piano playing by the Kiwanis Club of Chicago.

## AMERICAN CONSERVATORY

The third term started on Monday. President and Mrs. Hattstaedt have chosen New Orleans, Pass Christian and other southern points for their annual southern vacation.

Ethel Munday, Sylvia Gross, Madeline Coffman, Harriet Parker, Pierson Phal, Eddie Gradman, Helen Kloer, Alice Baran, Berenice Gornall and members of the Junior Ensemble were heard in recital in Kimball Hall on Feb. 5. Jessie Robinson sang for the National Association of Organists recently.

Anton Bjorkland, a pupil of Jacques Gordon, has been appointed head of the violin department of the Wittenberg School of Music, Springfield, Ohio. Advanced students of piano and singing were recently heard in recital in Kimball Hall. Pearl Appel and Ruth Alexander, pianists, have been soloists in the Lyon and Healy concert series. James Sterling has been appointed bass soloist at the Normal Park Baptist Church. Linn Gibb is baritone soloist of La Grange Episcopal Church. Gwendolyn Fouse, soprano, was heard in joint recital with Allen Spencer of the faculty, at the Portage Park Woman's Club recently.

## BUSH CONSERVATORY

Students in the departments of piano, voice and violin were heard in recital on Wednesday evening. Elsa Soeller gave a program of original readings in the Fourth Presbyterian Church recently. Elsa Anderson, pianist, played at the Webster Hotel for the Altenheim Club on Feb. 1. George Johnson sang recently at a banquet given in the Peoples

Church. Nellie Gilmore has sung at the Y. M. C. A. Bernice Trimball sang for the Aurora Musical Club last month. Florence Ruden made a second appearance at a convention of the Woman's Allied Drug Club in the Morrison Hotel. Josephine Huston sang for the Altenheim Club recently. Students in Richard Czerwonky's ensemble class were heard in concert on Feb. 2.

## GIRVIN INSTITUTE

Piano, voice and violin students were heard in recital on Feb. 9 in Kimball Hall. Louis Kamm of the American Academy of Art, was heard on Feb. 4 in the series of guest lectures which supplements the course in the history of music and aesthetics.

## SHERWOOD MUSIC SCHOOL

A recital was given on Feb. 5 by Pearl Buzy, Lowell King, Harriet Steiner, Margaret Watte, Sidney Silber, Jr., Marcella Lott, Nancy Jane Rudel, Louise Stelmachowski, Nelda Roy, Geraldine O'Malley, Carol MacKenzie, Beatrice Schernick, Donald Benton, Jocelyn Cohen, Marie Kornke, Beatha Bormin, Marion Hartung, Robert Kirchoff, Ruth Eckstrom, and Marjorie Hillier. A program of violin and piano music was given on Feb. 3 by Malvin Kolze, Marion E. Nelson, Paul Scott, Mary Kenny, May Adams, Howard Michael, Vallerie Blunt, June Adams, Doris Schumann, Hope Keck, Reynold Pollard, Harriet Watts, Luella Young, Ruth Silber, Robert David, Naomi Goodman, Mary Simpson, Eunice Jerstrom, Frank Benes, Myrtle Guhl, Rose Mary Ulrich, Sylvia Goodman, Alvin J. Hackett, Harriet Jacobson, Helen Benjamin, Mildred Wallach, Francis Watts, Virginia Burnham, Ellen Moran, Jacqueline Trueax, Dorothy Imhoff and Helen Drais.

## MUHLMANN SCHOOL OF VOICE AND OPERA

Berte Long sang the contralto solos in a performance of "Messiah" given in the Edwards Theater, Sarasota, Fla.

## RUDOLPH REUTER STUDIO

Ruth Bradley has been engaged to teach piano at the Lake Forest School of Music. Nevo Bergman has been teaching at the Idaho State University, at Moscow, this season.

**Schubert Program Is Presented**

CHICAGO, Feb. 5.—Rudolph Reuter, pianist, was assisted by Jacques Gordon, Clarence Evans, Richard Wagner and Vaclav Jiskra, concertmaster, principal viola player, cellist and principal contrabassist, respectively, of the Chicago Symphony, in a concert given at the John Herron Art Institute, Indianapolis, Jan. 30. The program, devoted to works of Schubert, included the B Flat Major Trio, Op. 99, the Posthumous Sonata, in B Flat, and the "Forellen" Quintet.

**Montgomery Pianist Gives Recital**

MONTGOMERY, ALA., Feb. 12.—Olaf Jensen, pianist, member of the music faculty of the Woman's College of Alabama, gave a concert on Feb. 1 in the college chapel. His program included Beethoven's "Appassionata" Sonata, a Chopin group and two Liszt compositions. The concert was the third in a series being given this season by members of the music faculty of the college.

O. Z.

## Sciarnova Welcomed in Europe

CHICAGO, Feb. 12.—Sonia Sciarnova, who studied at Bush Conservatory under the late Gustav Holmquist, has been winning successes in various centers in Europe, according to news received in this city. She has recently been acclaimed in Milan, singing in "Il Trovatore" and other operas.

**Liebling Engaged for MacPhail School**

George Liebling, pianist, has been engaged to be guest teacher of master classes at the MacPhail School of Music in Minneapolis, teaching regularly three days a week up to Aug. 6. This appointment will not interfere with Mr. Liebling's concert appearances.

CHICAGO.—John Blackmore, pianist, recently appeared at Gary, Ind., in the course arranged by Frances Bowser Fletcher. Alice and William Phillips were heard at the same time.

## PIANO STUDY TO BE MADE FEATURE OF HOLIDAY WORK

Chicago Musical College Lists Distinguished Teachers for Approaching Summer Master Term

CHICAGO, Feb. 12.—Intensive training in piano playing will be a feature of the approaching summer master term at the Chicago Musical College, from June 27 until Aug. 6, as it has been in past seasons.

In addition to Percy Grainger, who has been one of the most popular teachers conducting guest master courses at the College, a number of specialists belonging to the regular faculty will remain at the College for the summer classes. Alexander Raab, returning from a six months' vacation on March 1, will continue his classes during the summer master term. Edward Collins, formerly a student under Rudolph Ganz at the College, later a student in Berlin, and now well known as a concert pianist and composer, has long been a member of the faculty, and will teach during the summer.

Another well known pianist and teacher, Moissaye Boguslawski, many of whose pupils have achieved success, will teach during the summer. So also will Viola Cole-Audet, pianist and composer, who joined the college at the beginning of the present school year. David W. Guion, another new and successful member of the piano department, will continue his classes through the master term. He is a native of Texas, was trained in Berlin by Leopold Godowsky, and is noted for his arrangements of Negro and cowboy music. Others on the summer piano faculty will include Maurice Aronson, formerly an assistant of Mr. Godowsky; Max Kramm, Harry R. Detweiler, Lillian Powers, Willa B. Atkinson, Gordon Campbell and C. Gordon Wedertz.

Among the free fellowships offered during the term are four under Mr. Grainger and one under Mr. Boguslawski. A special fellowship is offered during the six months of Mr. Raab's engagement.

Nora

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# Native Modernism Expressed in New "Poem"

By SYDNEY DALTON



IOLENT protagonists of ultra-modernism, and its violent opponents, alike have something of the fanatic about them. Because, as a matter of fact, it is more than probable that much of the strange product that is being passed off as music today has not nearly so much merit as its admirers would have us believe. On the other hand, it has, doubtless, much greater value than its detractors will concede. That the boundaries of our harmonic sense and appreciation will be pushed back seems probable, and music will gain in richness and range. Hence, the most advanced modernist of the day is performing a service for his art, even though his own writings may soon be forgotten. One phase of modernist fanaticism was exhibited recently when an adherent to this faith, hearing that a festival that had chiefly featured modern works was turning to the classics, exclaimed it was an evidence of "old-fogy" influence and a backward step.

To their credit be it said that most of our native born American modernists are maintaining their equilibrium. Consider Emerson Whithorne, for example. He is a confirmed and unashamed modernist, but he uses his idiom as a means for expressing musical thoughts of real value. His latest contribution is a "Poem" for piano and orchestra, of which there is also a two-piano version (Carl Fischer).

This is one of the most important works Mr. Whithorne has written. Brilliance, scholarship and fertility of imagination are to be found on every one of its fifty-odd pages. Of beauty, in the traditional acceptance of the word, there is none, perhaps, but there is a new beauty, or some new essence, that makes itself indubitably felt. Modernism, of course, covers a multitude of musical sins. Regarding at least ninety per cent of its music, no musician living is wise enough to be able to say, definitely, whether or not it is good or bad; whether it is an inspiration or an affectation. Nor is there one who has sufficient gift of prophecy to foretell its future fate.

Nevertheless, there is something of very immediate interest in this "Poem"—something that holds the attention and arouses curiosity. And there is a natu-

ralness about it that is too often lacking in the works of many, whose modernism depends upon mechanics of harmony, rather than inspiration. Mr. Whithorne is undoubtedly one of the most significant figures in American music since Charles T. Griffes. So far as his "Poem" is concerned, he was fortunate in having it introduced to the public by so outstanding a pianist as Walter Gieseking, who played it recently with the Chicago Symphony, under the baton of Frederick Stock, as already reported in MUSICAL AMERICA.

## A Book for Interpretative Dancers

Blanche McGuire has compiled a book entitled "Thirty Selections for Interpretive Dancers" (Oliver Ditson Co.), which title seems once more to indicate that the followers of Terpsichore are determined to add a new adjective to the language; why do they object to "interpretative"? The numbers are divided into five sections: two-four rhythm, three-four rhythm, four-four rhythm, character steps and toe work. The compiler has chosen the pieces from a wide range of the literature of music, from popular American and French composers, such as Cadman and Chaminade, to Brahms. No text accompanies the book and the music has been cut down to one or two pages.

## A Passacaglia for Piano by Edward Collins

A Passacaglia, by Edward Collins (Clayton F. Summy Co.) is an ambitious work for the piano. A piece in this form always is rather ambitious, in that its formal demands are rigid and are sure to hold imagination in check. Mr. Collins has decorated his subject skillfully. His decided tendency toward modernism permits some forcings of the harmonic progressions that would be in doubtful taste otherwise, to be sure, but, on the whole, it is an effective piece of piano music. The composer has dedicated it to Moissaye Boguslawski.

## Arrangements for Violin by A. Hartmann

Arthur Hartmann has added four very worthwhile arrangements to the violin literature in Rimsky-Korsakoff's "Cradle Song," Schubert's piece of the same title, a Gavotte by Martini and a "Petit Menuet," by A. Koplow (Clayton F. Summy Co.). None of these numbers makes great demands upon the player, and may be used with equal success by teaching and for recital purposes.

## Six Playtime Pieces for the Violin

Teachers of the violin will be glad to hear of a book of "Six Playtime Pieces," for violin and piano, by Dorothy Gaynor Blake and Ellis Levy (Oliver Ditson Co.). Teaching material for young players of the violin is scarce, so far as new publications are concerned, at least. In this book the music is well written, for both instruments and there is plenty of melodic and rhythmic variety to hold the attention. The titles of the several pieces are: "London Bridge," "Hide and Seek," "Leap Frog," "See-saw," "Blind Man's Buff" and "Jumping Frog." Each number is preceded by some verses, but the music is much better than the poetry.

## Three Books for Beginners

Teachers of the violin will be glad to hear of a book of "Six Playtime Pieces," for violin and piano, by Dorothy Gaynor Blake and Ellis Levy (Oliver Ditson Co.). Teaching material for young players of the violin is scarce, so far as new publications are concerned, at least. In this book the music is well written, for both instruments and there is plenty of melodic and rhythmic variety to hold the attention. The titles of the several pieces are: "London Bridge," "Hide and Seek," "Leap Frog," "See-saw," "Blind Man's Buff" and "Jumping Frog." Each number is preceded by some verses, but the music is much better than the poetry.

## Three recent additions to the "Educational Series"

(Arthur P. Schmidt Co.) are of interest to the teacher of beginners. A "First Book of Studies," by Gladys Cumberland, contains fifty short études for beginners, leading them through most of the technical problems with which they would have to deal for some time. The same composer tells the story of "The Three Bears" in another book, and illustrates the story with the piano pieces. The third book in the series is "Sight Reading," by Dorothy Maxwell, in which the composer presents thirty-six melodious exercises, for the development of the technic and musical taste of the beginner. All these books are deserving of the attention of teachers.

## RESPIGHI IS GUEST WITH SOKOLOFF MEN

### "Many Lands" Program Is Another Feature in Cleveland

By Helen Barhyte

CLEVELAND, Feb. 12.—The following Respighi program was given by the Cleveland Orchestra, with Rudolph Ringwall conducting, and Ottorino Respighi conducting and playing the piano, in Masonic Hall on Feb. 3:

Concerto in the Mixolydian Mode, for Piano and Orchestra  
Overture to "Belfagor"  
Old Dances and Airs for the Lute;  
Second Suite  
"The Pines of Rome"

In the Concerto Mr. Respighi revealed himself an accomplished pianist. This composition was beautifully played by all the musicians. Mr. Ringwall, assistant conductor, led the number. The Overture, like the balance of the list, was conducted by Mr. Respighi. The Old Dances and Airs, most of them of the sixteenth century, gave the audience great pleasure. In "The Pines of Rome" the players gave immediate response to Mr. Respighi's decisive beat. Mr. Respighi received an exceptional ovation.

The Cleveland Orchestra, led by Nikolai Sokoloff, gave its fourth "Music of Many Lands" concert in co-operation with the City of Cleveland on a recent Sunday evening, in Public Auditorium. On the program were "The Fountains of Rome" by Respighi; the Andante from Mendelssohn's Violin Concerto, played by the concertmaster, Josef Fuchs, who gave the Finale as an encore; the "Capriccio Espagnol" by Rimsky-Korsakoff; the Overture to "Zampa" and Grieg's "Peer Gynt" Suite, No. 1. Griffith J. Jones, one of the city's most able and enterprising choral conductors, appeared with his Harmonia-Chopin Chorus of forty men in Polish part-songs.

The Chamber Music Society of Cleveland presented the English Singers in the Hotel Statler ballroom on Feb. 1. The program was devoted to sixteenth and seventeenth century songs, and the audience demonstrated keen appreciation.

Elsa Respighi, accompanied by her

husband, Ottorino Respighi, and in one instance by the Ribaupierre String Quartet, gave a delightful song recital on a Sunday afternoon, at the Cleveland Museum of Art. Mme. Respighi's voice is a dramatic soprano of pleasing quality, and she uses it with mastery. An outstanding feature of her performance was the lightness and vivacity with which she interpreted gay, capricious moods.

Seventeenth and eighteenth century songs, arranged by Mr. Respighi, came first on the program; but it was to Mr. Respighi's songs that the list was mostly devoted. His "Il Tramonto" was a high light; it was for this number that the Ribaupierre Quartet played a fine accompaniment.

## Bloomfield Applauds St. Olaf Choir

BLOOMFIELD, N. J., Feb. 12.—The St. Olaf Lutheran Choir, under the direction of Dr. F. Melius Christiansen, gave a recital in the local high school auditorium on Feb. 7 which was a veritable choral symphony. In a program ranging from Bach (whose motet, "The Spirit Also Helpeth Us" was sung with rare art) to Gretchaninoff, the youthful singers showed that they had penetrated to the spirit of the music. P. G.

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## Course in Vocal Technic Outlined in Lesson Series

Educationalists, in common with men of the business world, have joined the ranks of "standardization." They have been trying in the colleges, for example, not only to arrive at a standardized minimum of entrance requirements, but at a standardized system of mental gymnastics, to be used after admission, that will oil the mental mechanism just sufficiently to make graduation possible. Standardization has its merits, but it also has its faults and limitations, as many of our educationalists are coming to realize.

There is no doubt, however, that our profession of music, so far as the teaching of it is concerned, could do with a little more standardization, especially in the field of the voice, where agreement among teachers is almost as rare as wild pigeons. Therefore, such an effort as that of Harry Colin Thorpe in his book "Modern Vocal Technic" published by the author, is a step in the right direction, even if it is only a step.

The book is turned out on the looseleaf principle, which makes it possible for the teacher to furnish the material to the pupil from lesson to lesson, as it is needed. At the end, there is a large envelope, into which the leaves fit and, when the course is completed, the stiff, ringed binding may be utilized.

The author has sketched merely an outline of the course of instruction to be pursued—there are only thirty-seven short pages of text, with four additional pages of exercises. In this outline, however, he has furnished a very good idea of his aims as a vocal teacher.

Mr. Thorpe begins with a word of advice and explanation to the prospective vocalist, during which he informs him that "clear understanding, persistent correct practice and absolute confidence give perfect mastery." Next, he gives an explanation of correct breathing, with exercises for its mastery. This phase of the work takes up about one-third of the book and six of the twenty lessons. Vowels follow, and the author begins with all five pure vowel sounds. Tone and attack are next considered, and Lesson Nine is, for this book, a somewhat extended discussion of the principles of voice production and breath control. Explanations and exercises in portamento, consonants, legato, scales and agility, head-resonance or overtone, arpeggios and intervals, further consideration of principles, staccato and dynamics, vowels and their characteristics, in which eleven vowels and modifications are considered, and some advice on how to practice, and technical study of songs, bring the text to an end.

There is really little in this short treatise with which any capable teacher might take issue, for Mr. Thorpe's fundamentals are sound. Methods of procedure would differ in some instances (in using all five vowels from the first, for instance) but the divergences would not be great.

Of course, much has been omitted; much that is vital and essential. But the book is primarily for beginners and is meant merely as a supplement and aid to the lessons. Mr. Thorpe realizes that if the teaching of singing is ever to have its just recognition among pedagogues, there must be something more reliable than the memory upon which to rest the instruction; there must be something in the way of a text book in which the course of instruction will be logically outlined. In this "Modern Vocal Technic" he has made a worth while attempt at such organization of material.

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## Boston Activities

Feb. 12.

The fourth concert in the Monday evening series by the Boston Symphony will be given in Symphony Hall on Feb. 21. Serge Koussevitzky will conduct.

\* \* \*

Carl Friedberg, pianist, has been engaged as a soloist for the Beethoven Festival in Symphony Hall by the Boston Symphony. This festival will consist of seven concerts from March 22 to 29, at which Beethoven's nine symphonies, the "Missa Solemnis," and chamber music will be played. The London String Quartet and Lenox String Quartet, the Harvard Glee Club and Radcliffe Choral Society will take part. Ernest Newman is coming from London to give an address.

\* \* \*

Artists scheduled to give recitals in Symphony Hall in the near future are: Maria Jeritza, soprano, Sunday afternoon, Feb. 27; Reinhard Werrenrath, baritone, Sunday afternoon, March 6; Rose Zulalian, contralto, Sunday evening, March 13; Walter Giesecking, pianist, Monday evening, March 14.

\* \* \*

Present and former pupils and friends of the New England Conservatory gathered in Jordan Hall, Tuesday afternoon, Feb. 8, for the rehearsal of the Conservatory Orchestra. By courtesy of the Chicago Civic Opera Company, Cyrena Van Gordon sang arias from "Aida" and "Die Walküre." Wallace Goodrich directed the orchestral numbers.

\* \* \*

John A. O'Shea, director of music in Boston schools, was the special guest and speaker on Feb. 7, at the weekly assembly at Everett High School in the Rockwood Auditorium. He was accompanied by Fortunato Sordillo, supervising director of the drum and bugle corps of the Boston schools, who gave musical numbers.

\* \* \*

Elva Boyden, contralto; Joseph Ecker, baritone; Carmela Ippolito, violinist, and Frederic Erwin Tillotson, pianist, were heard at the regular monthly concert of the Music Lovers' Club in Steinert Hall, Tuesday morning, Feb. 8. Alice Eldridge Bascom prepared the well-balanced program and accompanied Miss Boyden, Miss Ippolito and Mr. Ecker. Mr. Tillotson's numbers were by Debussy, Leo Livens and Albeniz.

\* \* \*

Marjorie Warren Leadbetter, coloratura soprano, has completed a series of four recitals with Frederic Dixon, pianist. Large audiences greeted these artists in the Hotels Somerset and Brae-

more, and at Alden Park Manor, Brookline. Their recital at the Boston City Club was considered one of the best of the season. Miss Leadbetter was soloist at the annual concert of the Boston Caledonian Club, given in Mechanic's Building recently, when she was given a cordial reception by an audience of over 6000.

\* \* \*

Dai Buell and Prof. George Benson Weston of Harvard recently gave a program in the salon manner of the Old World before the Radcliffe Musical Association. Works of Wilhelm Friedmann Bach, played by Dai Buell, prefaced a discussion by Prof. Weston. Among the numbers were the Polonoises No. 3, 4 and 6; Fugues No. 2, 3 and 4, and the Capriccio. Numbers by Johann Sebastian Bach included three Preludes and Fugues from the "Well-Tempered Clavichord" and a Partita.

A program was given for a popular benefit at Boston University recently in Jacob Sleeper Hall. This was one of Dai Buell's Causerie-Concerts. The list was composed of compositions by Beethoven, Bach, Scarlatti, Debussy, Grieg, MacDowell, Scriabin, Schumann, Chopin, Saint-Saëns and Liszt. Among the patrons were Governor and Mrs. Alvin T. Fuller, Mrs. Frank Stearns, Mrs. Robert W. Sayles and Prof. and Mrs. Archibald P. Davison.

\* \* \*

Mme. Beale Morey of Malden gave a free lecture in the Boston Public Library on Sunday afternoon, Feb. 6, at 3:30 o'clock. Her subject was "The Music Dramas of Richard Wagner, Their Literature, Music and Mysticism." The lecture was amply illustrated with musical numbers.

\* \* \*

Elizabeth Siedoff, pianist and lecturer, spoke on "Music for the Pianoforte by American Composers" in the Boston Public Library, Sunday afternoon, Jan. 30. She illustrated her talk with compositions by MacDowell, Griffes, Hill, Carpenter, Whelpley, Clarke, Crist and Tipton.

\* \* \*

Dorothy Peterson Raynor, soprano, was acclaimed as soloist with the Schubert Quartet before the Somerville Teachers' Club on Feb. 9 in Somerville, Mass. Mrs. Raynor sang English songs and Gounod's "Ave Maria." She has been engaged as soloist with the Apollo Quartet for ladies' night of the Central Club, Somerville, on Feb. 16.

\* \* \*

A "lyric action" recital of unusual interest was given in Repertory Hall recently by Ruth and Phyllis Watt, under the professional names of Lisa and Alida Paget. Duets for two sopranos from "Le Cid," "The Marriage of Figaro" and "Le Roi D'Ys" constituted part of the program. It was an artistic performance.

W. J. PARKER

**Macmillen Acclaimed in Montgomery**

MONTGOMERY, ALA., Feb. 12.—Francis Macmillen, violinist, was greeted by a large audience on his recent appearance in the City Auditorium. His program was built around the "Symphonie Espagnole" of Lalo and included two of his own works, the Barcarolle and "Gusen-Macmillen Flageolets." Ralph Angell was the accompanist. Mr. Macmillen appeared under the auspices of the Montgomery Concert Course.

### Mulfinger Plays in Birmingham

BIRMINGHAM, ALA., Feb. 12.—George Mulfinger was heard in a piano recital in the new auditorium of the Birmingham Southern College recently. His program, beginning with Mozart's Sonata in A Major, included works by Chopin, Albeniz, Granados and Liszt. Mr. Mulfinger's exceptional technic and excellent taste roused a crowded audience to great cordiality.

## All-Brahms Program Heads Boston List

Rosenthal Soloist with Symphonic Forces—Three Conductors Lead People's Orchestra, Two Directing Their Own Music—Other Events Round Out Calendar

BOSTON, Feb. 14.—After several changes, Serge Koussevitzky's program for the fifteenth pair of concerts by the Boston Symphony finally emerged as an all-Brahms list, as follows:

"Tragic" Overture  
Piano Concerto, No. 2  
Symphony, No. 2

Moriz Rosenthal was the soloist, and gave a classically profound, heroic, and intellectual performance of the Concerto. Mr. Koussevitzky and the orchestra won esteem by their delightful performance of the refreshing and wholesome Symphony. The storm generated by Copland's Concerto two weeks previously had manifestly abated, and orchestra and conductor were enthusiastically applauded.

The third of the historical series of five Tuesday afternoon concerts was given on Feb. 8. Mr. Koussevitzky's Russian program was as follows:

Prelude to "Khovantchina". Moussorgsky "Sadko" . . . . .	Rimsky-Korsakoff Suite from "The Love for Three Oranges" . . . . .
Excerpts from "L'Oiseau de Feu." Stravinsky	Symphony No. 4 . . . . .

### The People's Symphony

Three conductors, Stuart Mason, Albin Steindel and Rudolf Nagel, led the People's Symphony in its tenth concert in Jordan Hall on Sunday afternoon, Feb. 6. Both Messrs. Steindel and Nagel conducted their own works. Mr. Steindel was also soloist in Saint-Saëns' Concerto for Violin in B Minor. The program was as follows:

Overture "Sakuntala" . . . . .	Goldmark
Nocturne for Orchestra, Op. 7 . . . . .	Steindel
"Invocation" (for strings, organ and harp) . . . . .	Nagel
Violin Concerto in B Minor . . . . .	Saint-Saëns
Dance Scene . . . . .	Glazounoff

Mr. Steindel's Nocturne, dedicated to Giorgio Polacco, who was present at the performance, is a pleasing bit of writing along expressive, romantic lines. Mr. Nagel's "Invocation," performed for the first time, revealed the composer's skill in instrumental handling and in the manipulation of sonorities. The subject matter is rich in imaginative beauty. Mr. Steindel, who is a member of the Chicago Opera Orchestra, gave a technically fluent and warmly toned performance of the Concerto. Mr. Mason conducted

the Goldmark and Glazounoff works with his wonted finesse and musical taste.

### Kreisler Appears

Fritz Kreisler gave a violin concert in Symphony Hall on Sunday afternoon, Feb. 6. In a program of serious vein he enthralled a capacity audience ordinarily more attuned for "tid-bits." The latter did eventually come, played with inimitable style and polish, and were absorbed with insatiable enjoyment. Carl Lamson was the pianist.

Neverthe Shaghoian Jivelekian, soprano, sang in Jordan Hall on Feb. 9, with Pietro Vallini at the piano. In a program which contained several Armenian songs, Miss Jivelekian disclosed a voice of velvety quality, produced with skill and smoothness. She clothed her interpretations with much warmth of feeling and play of imagination.

The third of the series of Ernest Schelling's children's concerts was held in Jordan Hall on Saturday morning, Feb. 12. In the absence of Mr. Schalling, Wallace Goodrich conducted. The program, devoted to American composers, was as follows:

"Jubilee" Overture, by Chadwick; MacDowell's "To a Wild Rose" and "To a Water Lily"; "The Hurdy-Gurdy," Carpenter; "Witch" Dance, by Converse; Taylor's "Looking Glass Insects"; "The Suwanee River" and Herbert's "American" Fantasy.

Mr. Chadwick and Mr. Converse were present, the latter conducting his "Witch" Dance. HENRY LEVINE.

### Gabrilowitsch and Graveure Win Denver Acclaim

DENVER, Feb. 12.—Ossip Gabrilowitsch, pianist, and Louis Graveure, baritone, were heard in a highly artistic recital in the Auditorium under the management of A. M. Oberfelder. Mr. Gabrilowitsch played the Beethoven "Appassionata" Sonata, three Chopin compositions and a group of modern tone pictures, including Ravel's "Jeux d'Eau." Songs by Schubert, Brahms, Franck and Tchaikovsky were chosen by Mr. Graveure as his part of the program. Both artists responded generously to the sincere applause of an appreciative audience.

B. P.

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Conductor

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## SEATTLE CONCERTS ARE WELL RECEIVED

Popular Program Is Given  
by Orchestra—Other  
Events Please

By David Scheetz Craig

SEATTLE, Feb. 12.—The first popular concert of the season given by the Seattle Symphony under the direction of Karl Krueger made a strong appeal, and stirred the audience to spontaneous demonstrations of appreciation. Mr. Krueger's choice of music was one which allowed the orchestra to display its increasing technic and which had charm and dramatic beauty. The audience was not inclined to leave after the closing number, and insistent applause brought a repetition of one of the numbers. The program contained a "Carmen" Suite, Schubert's "March Militaire," Grieg's "Heart Wounds," Sibelius' "Valse Triste" and "Finlandia." Also played were Liszt's "Les Préludes," and Volkmann's Valse for Strings, Op. 63. In reading these works, Mr. Krueger created an attractive atmosphere. Subtleties of tone color and poetic nuance were skillfully realized.

Reinald Werrenrath gave an excellent baritone concert in Meany Hall, under the auspices of the Women's Federation, University of Washington. The program contained interesting material, such as Ojibway Indian melodies, arranged by Arthur Whiting, and Brahms' "Four Serious Songs."

William Heughan, Scottish singer, has given three concerts. He appeared with the Burns' organization and in two individual programs in the Metropolitan Theater. Mr. Heughan was accompanied by Gladys Sayer, who also assisted with piano groups. He showed versatile talent in folk-songs, ballads and arias.

Kathryn Meisle, contralto of the Chicago Civic Opera Company, sang in concert in the Spanish ballroom recently, giving one of the Olympic morning musicale programs sponsored by Cecilia Augspurger Schultz. Miss Meisle displayed

her remarkable voice in a very acceptable program.

The Men's Club of Plymouth Church introduced Allen McQuhae, tenor, in recital recently. Mr. McQuhae was assisted by Sol Alberti at the piano. Old Irish airs, "Ballynure Ballad," "Kathleen Mavourneen," "Low Back Car" and "Kitty My Love" were favorite numbers.

Cowen's "Rose Maiden" was sung recently by the chorus of Garfield High School, directed by Milford K. Kingsbury. Assisting were Alice McLean Davis, soprano; Betty Harding, contralto; C. Ernest White, tenor, and Owen J. Williams, baritone. The choir showed excellent training.

The annual concert of the music department, Roosevelt High School, was given in the school auditorium under Ernest H. Worth, director. The senior and junior orchestras, boys' and girls' glee clubs and ballet, combined to present a creditable program.

Sigrid Brodine, violinist, appeared in recital at the Y. W. C. A. Auditorium, assisted by Franz Brodine in Bach's Concerto in D Minor. Hattie Edenholm was at the piano. A creditable performance was given by this young violinist, who is a pupil of Bernhard Perboner.

Silvio Risegari, pianist and teacher, presented Dorothy Greenberg and Eloise Greenberg in recital at Risegari Hall. They played music by Brahms, Beethoven, Tchaikovsky, Scarlatti, Mendelssohn and Schubert. Mr. Risegari assisted at the second piano.

Recitals have been given by pupils of Edna Howard, teacher of piano; Jacques Jou-Jerville, voice; Edouard Potjes, piano; and by Edith Nordstrom, pianist and pupil of Paul Pierre McNeely, and Evelyn Cecilia Jernberg, of the Howe College of Music.

### Studio Recitals Given in Seattle

SEATTLE, Feb. 12.—Recent studio recitals have been given by Gwendolyn Mines, Doris Smith and Edith Bayles, pupils from the piano classes of Paul Pierre McNeely. Voice students of Jacques Jou-Jerville sang in solo and

ensemble numbers. Ernest H. Worth and several of his vocal pupils sang in the Wilsonian. Ethel Gordon presented piano students in her residence studio. Fred Shepherd, baritone and student of Albert Markus, sang before representatives of the Washington Federation of Music Clubs. Sara Peabody of the faculty of the Cornish School, presented a number of her students in a song recital, assisted by pupils of Mme. Sergeiva in piano and Peter Meremblum in violin. Vocal students of Mme. Alberta Janson gave a program at the Wilsonian. Two scholarships were awarded by Ellen Colby Strang, assistant teacher to Jacques Jou-Jerville! Barbara Bourne, soprano, and Aldus L. Smith, baritone, were the winners.

D. S. C.

### March Concert Marks Fruition of Yonkers Choral Movement

WHITE PLAINS, N. Y., Feb. 12.—The first concert of the Yonkers Choral Society will be given on March 28, and will be the first evidence of the fruition of a community movement in the interest of music. All expense of this movement is carried by the city of Yonkers, and Mayor Walsh's administration is actively engaged in its furtherance. Hubertine Wilke is chairman of music, and Arthur Witte, who has the happy faculty of making singers, has been chosen director of the chorus. An outdoor concert will be held in June, and rehearsals for a Christmas program will begin in October.

### Signe Johanson Applauded in St. Paul

ST. PAUL, MINN., Feb. 12.—Signe Johanson, pianist, who grew up in St. Paul but now resides in New York, gave a recital in the People's Church recently, being very well received by a large gathering. Her program, revealing mature musicianship and mastery of the piano's resources, included Beethoven's "Appassionata" Sonata, a Chopin group, and numbers of Schubert-Liszt, MacDowell, Saint-Saëns, Fauré and Grieg.

## TERRE HAUTE MUSICIANS ARRANGE ARTISTIC EVENTS

Woman's Club Sponsors Recital by Saslawsky—Young Artists Give Concert—"Gondoliers" Presented

TERRE HAUTE, IND., Feb. 12.—The Woman's Music Club presented Boris Saslawsky, Russian baritone, in a delightful recital containing groups of Russian, German and French songs, as well as a group in English. Mr. Saslawsky's interpretations were artistic. "Il neige" by Bemberg was one of the gems of the program. Very interesting also were Russian folk-songs, given with much spirit. Clara Bloomfield's accompaniments were of exceptional merit.

A reception was given for Mr. Saslawsky at the home of Mme. Bloomfield after the recital. Mr. Saslawsky sang the Prologue to "Pagliacci" and folk-songs. Mrs. David Silverstein, soprano, a pupil of Mme. Bloomfield, also sang.

Gilbert Ross, violinist, and Minette Warren, composer and pianist, were heard in recital under the auspices of the State Normal School. The youth of these performers gave their playing special interest. Mr. Ross has already developed a good technic and an excellent tone. Bruch's Concerto in G Minor was his chief number. Miss Warren's fleet fingers and technical facility are noticeable features of her work. She was heard in a group of her own compositions.

The music department of Wiley High School, under the direction of Lucy Flinn, presented "The Gondoliers" by Gilbert and Sullivan, before a capacity audience. A chorus of more than sixty, the high school orchestra and the principals gave an excellent account of themselves. The rôles were taken by Harry Jarrett, Lucille Curtis, Louise Cottom, George Becker, Justin Silverstein, Mary Murphy. The accompanist was Margaret Baer. Special dances were by June Stuckwisch and Marian Shickel. Jennie Kelly designed the costumes. Mary Jones arranged and directed the dances.

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## Chicago's Operatic Art Impresses Boston

[Continued from page 1]

Désiré Defrère was Silvio; and Lodovico Oliviero, Beppe.

"Carmen" was given at the Wednesday matinée with Mary Garden in the title rôle. Her characterization, with few minor changes, followed familiar lines of previous years. Fernand Ansseau gave a hot-blooded portrayal of *Don José*. The *Escamillo* of Giacomo Rimini was adequate. Edith Mason sang *Micaela* with exceptional beauty of voice and charm of manner. Miss Hamlin as *Frasquita*, and Lorna Doone Jackson as *Mercedes*, sang very creditably. Mr. Polacco conducted.

"Rigoletto" was sung in the evening. Eide Norena's fine standards were sustained in her wistful portrayal and beautiful singing as *Gilda*. Richard Bonelli showed himself a superb singing-actor in the part of *Rigoletto*. Antonio Cortis won honors with his ringing tenor voice of bright quality and expressive timbre. Lorna Doone Jackson made the most of *Maddalena*. Virgilia Lazzari was *Spafafucile*. Roberto Moranzoni conducted with true Italinate spirit and verve.

### The "Don" Revived

"Don Giovanni" on Thursday evening was one of the most delightful operas given. The scenery was of extraordinary beauty, conceived in harmony with the fancifulness of the story. The foreground settings remained unchanged, somewhat after the manner of the Moscow Art Theater productions, while the background settings were varied in gorgeous fashion with the different scenes. The lighting effects and costuming were of the most colorful variety. Vanni-Marcoux's *Don Giovanni* was a masterpiece of elegance, romantic deviltry, and patrician pride. Pavel Ludikar, hastily summoned for the part of *Leporello*, made capital out of the admiring and censuring servant. Charles Hackett's "Il mio tesoro" was as fine a bit of artistic singing as has been heard here. His *Don Ottavio* was conceived in romantic fashion. Edith Mason showed her artistic resources and vocal beauty to excellent advantage in the part of *Zerlina*. "Batti batti" was a gem of polished singing, and so was "Vedrai carino." Rosa Raisa as *Donna Anna* sang with dramatic splendor. Louise Loring as the ubiquitous *Donna Elvira* also won much well-deserved applause. Alexander Kipnis was *Il Commendatore*. Mr. Polacco conducted Mozart's exquisite music in appropriate vein.

"Gianni Schicchi" and "Judith" were presented on Friday evening. Mr. Rimini was inimitable in his humorous portrayal of the title rôle of *Schicchi*. Eide Norena sang *Lauretta* charmingly, and Charles Hackett again bore the burden of romantic declaration with natural elegance.

### "Judith" Is Notable

The Boston première of "Judith" was a notable occurrence. Mary Garden's histrionic powers were lavished on the part of *Judith*. She acted with marked economy of means and with telling effect. Clara Shear as *La Servante* sang her difficult music with warm sympathy

and showed her acting talents to fine advantage. Louise Loring was *La Pleureuse*, and Cesare Formichi *Holopherne*. The scenic effects merited strong praise. The chorus sang with laudable conviction. Honegger's astrigent but expressive music was authoritatively conducted by Mr. Polacco.

"La Bohème" was the Saturday matinée offering. Edith Mason gave a wistful and poignant portrayal of *Mimi*, singing with characteristic charm. Antonio Cortis as *Rudolph* sang with ex-

pressive ardor. Clara Shear bestowed her versatile acting gifts on the rôle of *Musetta* and sang with feeling. Luigi Montesanto was *Marcello*; Virgilio Lazzari, *Colline*; and Giovanni Polese, *Schaunard*. Mr. Polacco conducted.

A brilliant performance of "Il Trovatore" in the evening brought the Chicago Company's eventful fortnight to a close. Claudia Muzio sang *Leonora* with tonal beauty and with becoming dignity. Augusta Lenska, as *Azucena*, sang with significant feeling. Florence Misgen was *Inez*. Forrest Lamont sang *Manrico* with dramatic expression. Richard Bonelli was the *Count of Luna*. Henry G. Weber conducted. HENRY LEVINE.

## "Martha" Is Novel Venture for Society in Milwaukee

[Continued from page 1]

There was genuine curiosity to see what this staid society could do with an opera. Other officials of choral societies were present to find out if this does not, perhaps, point a way out for choral organizations beset by wan interest in oratorio and part-songs.

The entertainment was capital. The chorus was delighted with the chance to sing the swinging melodies of Flotow's work, Mr. Zeitz was thoroughly pleased, and altogether the occasion was so auspicious that it is felt the Milwaukee Musical Society may continue to produce operas.

A former Milwaukee singer, Lucie Westen, was brought back from the Chicago Civic Opera Company to sing the rôle of *Lady Harriet*. Miss Westen sang with distinction. Her voice is clear and adequate for even the lofty excursions which are provided in this work, and her stage presence was surprisingly good. Her singing of "The Last Rose of Summer" brought an ovation such as is seldom seen. Arvesta Parrish came from Chicago to sing the rôle of *Nancy*, and made a genuine contribution to the success of the evening. Her voice has body, and her acting had a humorous turn which created much pleasure.

Otto Semper, recruited from the Wagnerian opera company which once toured the United States, and now living in Milwaukee, was a well chosen *Plunkett*. Drawing on his long experience, Mr. Semper exploited the humorous portions of the opera with skill. Beecher Burton, the *Lionel*, was just recovering from an illness and was therefore not in a position to do himself full justice. Sascha Carado was a satisfying *Sir Tristan*, with plenty of art in fun-making capacity. Richard Eilman was an acceptable *Sheriff*. Mr. Zeitz conducted with full appreciation of the beauties of the score, and had his forces in hand at all times. The orchestra of Chicago and Milwaukee players met all requirements handily. The chorus sang with excellent spirit, and with fine co-operation with the stage action.

The Flonzaley Quartet has returned and played with even more verve, color and intriguing interest than at any time in the past. The occasion was a benefit for the Smith College Club of Wisconsin. The program embraced Mozart's Quartet in D, Bloch's "Pastorale," two numbers by Alfred Pochon and Mendelssohn's Canzonetta.

Ruth St. Denis and Ted Shawn came back to the Pabst under the management of Margaret Rice for two performances.

C. O. SKINROOD.

### Syracuse Students Appear in Recital

SYRACUSE, N. Y., Jan. 15.—Advanced students of the College of Fine Arts at Syracuse University appeared in a recent recital in Crouse College Auditorium. Stanley Saxton, Ruth Flickinger, Jean Perry, Marjorie Parker, Ethel Walker, Dawn L. Gardner, Rachel Merrilees and Vernon De Tar took part.



Photo by International Newsreel

BOSTON, Feb. 12.—When Horace Greeley cried "Go west, young man, go west!" he may (or may not) have expected his advice to be followed by all and sundry. If musicians, particularly opera singers, were in his mind, he might have felt chagrined if he could have foreseen opera singers from Chicago reversing his advice and coming east. But that the Chicago Civic Opera Company's

visit to Boston has been exceedingly happy, nobody can deny. And that a photographer was happy when he took the group of Chicago operatic artists shown above is also obvious. From left to right the musicians shown are Virgilio Lazzari, Alexander Kipnis, Antonio Cortis, Cyrena Van Gordon, Eide Norana, Désiré Defrère, Clara Shear and Frank St. Leger.

### San Antonio Club Sponsors Song Recital

SAN ANTONIO, Tex., Feb. 12.—Stanley Deacon, baritone, was heard in recital on Feb. 8, in the St. Anthony Hotel ballroom, at the third musicale-tea in the series of four sponsored annually by the Tuesday Musical Club. Italian numbers by Pergolesi and Rossini were on the program, as well as songs by Rachmaninoff, Korby, Cui, Ravel, Martin, Dickson and O'Hara. Mr. Deacon was particularly commended for his interpretative gifts. Leith Stevens supplied able accompaniments and was heard in solo numbers by Liszt and Chopin.

G. M. T.

### "Chimes" Ring Happily in San Antonio

SAN ANTONIO, TEX., Feb. 12.—A performance of "The Chimes of Normandy" was given on Feb. 6, at the Liberty Theater, Fort Sam Houston, conducted by Warrant Officer Otto Majewski, for

the benefit of the Athletic Association of the Second Division. Performers were assembled from the army and city musicians, and three performances scheduled under the general management of Major Leigh C. Fairbank. The orchestra was large and well trained and a chorus of thirty sang. Taking part in the cast were Gisela Bauer Sutter, Charles M. Lee, Virginia Hope Reid, Major Leigh Fairbank, Louis Arbiter, Milton McAlister, J. C. Nelson, Edna Barrett, Charlotte Bauer, Cora Lynn Robinson, Margaret Walker, Lottie Brinkman, Anita Dietert, Annie Schmidt, Mary Hennesy. Soprano principals for the second and third performances were Betty Longacre Wilson and Werna Lenert.

G. M. T.

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## Chaliapin's "Barber of Seville"

**G**REAT is Chaliapin—great in "Boris Godounoff," great in "Don Carlos," great in "Don Quichotte," great in "Mefistofele." But his "Barber of Seville" company, which undertook Rossini's perennial opera buffa in the altogether unsuitable precincts of Mecca Auditorium, after having toured the hithers and yons, is another story. Wednesday night's performance was more than disappointing. In most respects it was downright bad, though filled with guffaws that might have done credit to a circus tent. In the art of make-up, at least, and in various details of his Rabelaisian low comedy, Chaliapin remained great. But it was the greatness of the clown who falls over the guy-ropes in the big top, and whose stock-in-trade consists in making faces and using the slapstick.

This is not to say or intimate that the mighty Russian's positive genius for characterization deserted him. His *Don Basilio* remains strongly, even violently, etched in the memory. As a portrait of a grotesque great human bat, greasy, hypocritical, preposterous, fawning, avaricious, a freak of nature, it was not without the Chaliapin conviction. The technic with which it was limned was amazing. But this *Don Basilio* not only was magnified out of all focus, but it contrived to be something utterly foreign to the opera, foreign both to Rossini and to the source of Rossini's inspiration, the elegant Beaumarchais. This was in no sense a "comedy of manners," but one of ill-manners, a broad farce in which laughter was inevitable and anything that savored either of elegance or tradition was scourged out of sight and hearing. It was, in a sentence, just such a performance as one could imagine the barnstormers of Chaliapin's youth in the back provinces of Russia would have afforded.

Aside from Chaliapin, the cast was inferior, the scenery worse, the whole spirit of the work awry. The orchestra, too, sounded askew, but some of this doubtless was due to acoustical conditions. The conductor, Eugene Plotnikoff, apparently did his work conscientiously and competently, distracting

sounds to the contrary. For one thing, the noise of libretto venders shouting in the lobby did not improve the overture and those subsequent orchestral passages where the playing was of more moment than accompaniments for airs and recitative.

Admitting the success of the ludicrous foolery with which the Russian bass



Feodor Chaliapin as "Don Basilio" in "The Barber of Seville"

made his bid for laughs—and got them—his most notable achievement was his make-up. And that was nearly as repugnant as it was droll. Crossed eyes, a toothless mouth, a chin of absurd length that wagged like a beard, and a suggestion certainly not that of several much-advertised brands of soap, made this *Don Basilio* unique. Sometimes the voice flashed with its familiar beauty; sometimes it bellowed, more often it was sacrificed to the exigencies of a highly individual parlando. Rossini's music was disrupted for the sake of vocal horseplay. "*La Calunnia*" had big moments—when this same horseplay permitted.

Of the others, Margaret Cobbe, replacing Elvira de Hidalgo as *Rosina*, most nearly met requirements. Save for its highest notes, the voice proved a very pretty one, and fairly well used, both in lyric and florid passages. But the extreme high tones, which the audience applauded strenuously, suggested that the altitudes of Rossini's music should be left to voices of a different type. The *Figaro* of Giorgio Durando was scarcely mercurial, and the management of the voice was such as to make his patter singing almost inaudible. Good looks were his best asset. Raoul Querze was a negligible *Almaviva*, in voice and action as well as appearance. Others in the cast were Giuseppe la Puma, Giacomo Lucchini, Anna Lissitzkaya, Michael Voljanin, and Piotr Kozloff. It was an ensemble that conceivably might find favor where "The Barber"—and perhaps all opera—was a distinct novelty, but the New York engagement can only be viewed as a mistake.

O. T.

ASHLAND, WIS.—Earl Rymer, pianist of Superior, gave a recital before the Wednesday Music Club on Feb. 9 in the Presbyterian Church. He won first place in the Class A piano division of the state musical contest recently held at Madison.

—Olin Downes

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Photo by Gabor Eder

### Hadley Will Lead Concerts in Buenos Aires

A SERIES of orchestral concerts will be conducted by Henry Hadley in Buenos Aires next June and July, it is announced. It is further stated that Mr. Hadley is the first American composer and conductor to be invited thus to take part in the Argentine capital's season. A number of his own works will be presented under his baton, in addition to classical and modern works by other composers.

### Week of Opera at Metropolitan

[Continued from page 9]

whereon *Golaud* and *Pelléas* emerge into the sunlight after their ominous excursion underground, retain their glamorous beauty. The cry of *Pelléas* as *Golaud* rushes upon him to slay him, and he seeks *Mélisande's* lips—"All the stars are falling"—tingles with an enhanced beauty by reason of the starscapes provided the scene of the castle towers and that of the fountain in the park. From the mysterious, sunset forest of the first scene to the almost supernatural radiance on the death bed of *Mélisande* in the last, there is in the visual background a beauty altogether *en rapport* with that of the drama and its music.

The *Mélisande* of Lucrezia Bori is of such wistful pathos and appeal as to make one forget, for the time she is before the eye, that it was another soprano Debussy described as "inoubliable," in the dedication of his score. The gentillesse, the naïveté, the sense of the inscrutable, are here commingled with personal charm. The *Pelléas* of Edward Johnson has grown less studied in movement, more eloquent in its singing speech, and has become a study well-nigh beyond flaw. Clarence Whitehill's *Golaud*, always a ruggedly appealing characterization, benefitted at this performance from the excellent condition of his voice. It was his return to the opera after some weeks afield.

To the reviewer it seemed that the final scene, in which Whitehill has always been emotionally dominating, had been improved in that *Golaud* sang more to *Mélisande*, rather than away from her. Was there a change in the position of the bed?

It is difficult to conceive of a more sympathetic *Arkel* than Léon Rothier's, and Paolo Ananian gave all needful indications of being—in that remote day of medical science—a good *Physician*. Louis Hasselman has done nothing else in America so admirable as his conducting of this work, and Friday evening's orchestral performance was one of consistently high quality.

O. T.

### "Cavalleria" and "Pagliacci"

The Saturday matinée brought out a large audience to hear the double-bill of "Cavalleria Rusticana" and "Pagliacci," the former having its fifth performance of the season and the latter its fourth. The protagonists of the Mascagni tragedy were Mmes. Jeritza, Bourskaya and Egner, and Messrs. Chamlee and Basilia, and of that of Leoncavallo, Mme. Mario and Messrs. Fullin, Ruffo, Tedesco and Tibbett. Mr. Bellezza conducted both works.

J. D.

### "The Jewels of the Madonna"

At the popular Saturday night performance, Wolf-Ferrari's "The Jewels of the Madonna" was sung for the fifth time this season though with Florence Easton as *Malliebla*, appearing for the first time here in the rôle. Miss Easton, as usual, with everything she does, gave a sincere and musicianly performance and won many recalls from the audience. Her singing throughout was of fine quality. The remainder of the cast was the same as at the other hearings of the work, and included Mmes. Telva, Anthony, Wakefield and Ryan, and Messrs. Martinelli, Danise, Bada, Paltrinieri, Ananian and Altglass. Mr. Bellezza, unfatigued from his exertions in the afternoon, conducted a spirited performance.

J. A. H.

### Sunday Night Concert

With Sylvia Lent, young American violinist, as an additional artist, six singers of the Metropolitan presented operatic excerpts at Sunday night's concert, supported by the orchestra under Giuseppe Bamboschek. Miss Lent achieved popular success with the Mendelssohn Concerto which she played with much sympathy and attractive tone. Later in the evening she presented a group that included "Vocalise" by Rachmaninoff-Press, "Prelude and Allegro" by Pugnani-Kreisler, "Hills" by Cecil Burleigh, and "Polonaise in A" by Wieniawski. Her Staccato playing in the Wieniawski number was particularly noteworthy, though her technic was clean throughout all of her numbers. Edward Harris was her accompanist for this group.

Nina Morgana, Carmela Ponselle, Giuseppe Danise, Louise Lerch, Nanette Guilford, and Lawrence Tibbett were the vocalists of the evening. Miss Guilford substituting for Editha Fleischer. All were heard to advantage and enthusiastically recalled by the big audience. The orchestra played the Zampa Overture, Grieg's "Peer Gynt Suite" and the Strauss waltz "Wine, Woman and Song."

B. B.

### Waco Greets Returning Pianist

WACO, TEX., Feb. 12.—Frank Mannheimer, recently returned from two years' study with Tobias Matthay in London, recently gave a piano recital before a capacity audience. He played Bach's Toccata in C, Mozart's Sonata in D, the Schumann "Symphonic" Etudes, and other music.

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**Mary Garden Is Guest  
with Rochester Forces  
in Modernist "Carmen"**

ROCHESTER, N. Y., Feb. 12.—A gala performance of "Carmen" was given by the Rochester Opera Company with Mary Garden in the title rôle on Feb. 7 in Kilbourn Hall. As this event was arranged by invitation for the Eastman Theater Subscribers' Association, only fifty seats were left for sale to the public, and for these at least 500 persons hastened to make application.

The general air of festivity, excitement and enthusiasm that prevailed in the audience was an incentive to the young singers to do their best, and added this was the stimulus of Miss Garden's magnetic presence and marvelous histrionic ability. Eugene Goossens led an orchestra of twenty-four men from the Philharmonic Orchestra spiritedly, and held the ensembles together with a magic touch.

Charles Hedley as *Don José* not only sang well but acted with dramatic intensity. To the huge delight of the audience, he received many congratulatory pats on the cheek from Miss Garden in their numerous curtain calls. George Fleming Houston as *Escamillo*, and Cecile Sherman as *Micaela* were equally satisfactory, carrying their parts with ease and ability. Those who took lesser parts well were Allan Burt, Howard Laramy, Brownie Peebles, Mary Silvera, Mark Daniels, Norval Brelos and Harold Singleton.

Settings were modernistic in style, the coloring being pitched in a very high key. Norman Edwards was the scenic director; Vladimir Rosing, the producing director, and Herman Genhart, chorus master.

At the close of the opera Miss Garden made a graceful little speech, saying how much she enjoyed the occasion, how well the participants all did, what "a wonderful opportunity" Rochester had musically and how interesting it was to her to sing for the first time with an American opera company.

MARY ERTZ WILL.

**Boyce Leads Hackensack Amphion Club**

HACKENSACK, N. J., Feb. 12.—Alfred Boyce conducted his Amphion Glee Club in its seventh subscription concert at State Street School recently. The MacDowell Ladies' Quartet and Helen Vogel, violinist, were assisting artists. The program included Mauder's "Song of the Northmen," a Hampshire folk-song arranged by Holst, Dudley Buck's paraphrase on the Bishops' and Priests' Chorus from "L'Africaine," and works of Rubinstein, Friml and Sanderson. The audience was large, and applauded the work of those concerned, which was worthy of enthusiasm.

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Photo International Newsreel

THE Beethoven Symphony Club, an organization auxiliary to the new Beethoven Symphony Orchestra, held its first reception on Thursday evening, Feb. 10, in the Chalif Studios on Fifty-seventh street. Arturo Toscanini, who had been announced as guest of honor, was unable to attend, and sent his regrets. Many members of the Philharmonic Orchestra were present, together with men and women artistically prominent in the musical world. In the photograph above are grouped Louis Chalif, Giovanni Martinelli, Aldo Franchetti, Mme. Tamaki Miura, Georges Zazlawsky, conductor of the Beethoven Symphony Orchestra; Edith Piper and Sigismond Stojowski. The new orchestra will give its first concert on Feb. 22 in the Metropolitan Opera House.

**New Metropolitan to Have  
Increased Seating Capacity**

[Continued from page 1]

ers of the physical property. The fact that they have voted unanimous approval, according to Mr. Kahn, points to a continuance of traditions on which the structure of operatic development has been built.

Mr. Kahn's statement reads in full: "The Metropolitan Opera Company is happy to state that the project for the erection of a new Opera House has been approved unanimously by the Board of Directors of the Metropolitan Opera and Real Estate Company, the owners of the existing Metropolitan Opera House, thus betokening for the opera in its new location and home a continuance of the traditional relationship upon which the structure of the operatic development of New York has been reared."

"It is hoped that the recommendation of its Board of Directors will be adequately supported by the stockholders of the Metropolitan Opera and Real Estate Company, and that the new Opera House will be ready for the opening of the season 1929-30.

"The location will be in Fifty-seventh Street, between Eighth and Ninth Avenues. In addition to the Opera House there will be an apartment tower, intended mainly for studios.

The auditorium will hold about 1000 persons more than the present house. This increase in capacity will be obtained through modern methods of planning, without increasing the size of the auditorium beyond what it is in the present Opera House. In fact, it is hoped that the auditorium will be less in depth than the present one. It will certainly be less in height.

"Particular attention will be given to

securing for every seat a full and unobstructed view of the stage, in which respect the present auditorium is sadly deficient. The increase in seating capacity is planned mainly for the purpose of providing more low-priced and medium-priced seats, the supply of which is quite inadequate in the present house.

"There will be thirty-two parterre boxes. Each purchaser of a parterre box will pay \$145,000, in return for which payment he will have a one-thirty-second share in the ownership (subject to a mortgage) of the real estate, Opera House and Apartment House, and in addition will have the use of a box for Monday evening and, according to his choice, either Thursday evenings or Saturday matinées. For all other performances the boxes will be available for rent and will be allotted by a Box Committee to season subscribers, upon application to the Box Committee."

The directors of the Metropolitan Opera and Real Estate Company, all of whom are boxholders, are R. Fulton Cutting, chairman; Arthur Curtiss James, George Henry Warren, Charles Steele, Johnston L. Redmond, J. P. Morgan, Frederick A. Juilliard, Robert S. Brewster, C. N. Bliss, Jr., George F. Baker, Ogden Mills, Harry Payne Whitney and DeLancey Kountze.

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**Unique Place in Music  
Held by Fritz Kreisler,  
"Hans Sachs" of Violin**

(Portrait on front page)

Never before has Fritz Kreisler's hold on the American public been more convincingly demonstrated than in the present season. His two Carnegie Hall recitals in New York, given within a month, brought capacity houses with seats on the stage and many turned away. The tale will no doubt be repeated when Mr. Kreisler plays his third recital, now announced. Another metropolitan activity was his appearance on Tuesday of this week as soloist with the Philadelphia Orchestra in the Beethoven Violin Concerto.

Mr. Kreisler came to America this season following an unusual achievement, that of playing twelve recitals in Sydney, Australia, alone, in addition to other engagements abroad.

Thirty-eight years ago, on Nov. 10, 1888, Mr. Kreisler made his bow to the American public in a recital in old Steinway Hall. Then came a lapse in his public music making both in Europe and in this country while he studied medicine and art in Vienna, Rome and Paris, and also served in the Austrian army.

Reappearing in Berlin in 1899 he again created a sensation, as he did on his second American tour, a year later. Since that time he has played in every civilized country, meeting with unfailing success, until today he stands unique, "the Hans Sachs of the violin," a player of rich maturity and individual beauty of style.

**Coast Audience Welcomes Lee Pattison  
in Chopin Recital**

SAN DIEGO, CAL., Feb. 12.—San Diego and La Jolla music lovers joined in attending a Chopin piano recital given by Lee Pattison, on Feb. 4. The concert was under the management of Mary Montgomery Brackett, and was given at the La Jolla home of Mrs. Frank Russell. Mr. Pattison gave a short talk on Chopin and preceded each group with explanatory remarks. The program included the Scherzo in C Sharp Minor, eleven preludes, the Nocturne in E Major, Mazurka in C Sharp Minor and the Sonata in B Flat Minor. W. F. R.

**Bangor Club Gives Concert**

BANGOR, ME., Feb. 12.—The Schumann Club recently gave a recital at the home of Margaret Angley. Mrs. Harris N. Doe, president, was chairman in the absence of Mrs. Raymond Jenkins. Soloists were Mrs. Linwood Jones, Ellen M. Peterson, sopranos; Helen Spearen Leonard, contralto; Mary Hayes Hayford, pianist; Helen S. Garcelon, cellist; Viola Duren, violinist. The accompanist was Dorothy Doe Hicks. Faith Donovan, cellist, youngest daughter of City Treasurer and Mrs. Thomas G. Donovan, was initiated into the national musical sorority, Sigma Alpha Iota, at the Copley Plaza in Boston. J. L. B.

# People and Events in New York's Week

## NEWS OF THE STUDIOS

### Activities of Manhattan Pupils Include Appearances in City

Alexander Bloch gave his first pupils' recital of the season on Jan. 21 before invited guests. Those who played were John Kokes, Harry Weinstein, Marion Smithson, Irving Argay, Milton Roth, Lillian Egli, Ruth Taylor MacDowell and Wilma Bazant.

\* \* \*

Leila Van Velsor, pupil of Ernest Kingswell-Smith, appeared on the program of an evening musicale at the Gardner School on Feb. 4, giving groups of piano numbers which included six preludes of Skriabin, and works of Bach, Chopin and Palmgren.

\* \* \*

From the Claude Warford studios: Dorothy Chamberlin, soprano, after her successful New York recital, is now singing the title rôle in Mozart's "La Finta" at the Mayfair Theater.

Eva Mali, soprano, has been giving a series of costume recitals, recent engagements including two New York appearances and for the Monday Afternoon Club of Plainfield.

The Warford Quartet, Florence Otis, soprano; Jess Chaney, contralto; William Hain, tenor, and Joseph Kayser, baritone, were engaged for the Mozart Society Musical, Feb. 12, at the Hotel Astor.

\* \* \*

Among Frantz Proschowsky's notes: Marion Stuart was soloist at the Tivoli Theater, Chattanooga, Tenn., Jan. 6, 7, 8, singing "The Song of the Flame" in Russian costume.

Helen Bourne is with "The Desert Song."

Ronald Wyse, tenor, is singing in the Leon Errol show, "Yours Truly" and also playing the part of Abe Levy, the peddler.

Blanca de Pinillos is understudy for the lead in "My Maryland" now playing in Philadelphia.

Ivan D'Neproff, Russian tenor, is a member of the cast of "The Nightingale," a Shubert production.

Muriel La France, coloratura soprano, appeared in joint recital with Mischa Levitzki, pianist, Jan. 14 at the Rivoli Theater, Toledo.

James Work recently gave a faculty recital at the Simmons University, Abilene, Tex., where he is head of the voice department.

Merald Tollefson is a member of Major Bowes' "family" at the Capitol.

Gertrude Lang and Hollis Davenny are now in Chicago, doing sketches

from light opera and operetta, at the new Ascher Brothers' Theater.

Catherine Gilmore gave three recitals in Cleveland; Jan. 27, Cleveland Hotel; 28, the Hollander; 29, Cleveland Hotel.

\* \* \*

Rhoda Mintz, teacher of singing, presented six pupils in the mid-season studio recital, in her series of studio and radio recitals, on the afternoon of Jan. 23. Those taking part were Gaby Raquelle, Lillian Flosbach, Anna McCourt, Beatrice Proop, sopranos; Milton Yokeman, tenor, and Jerome Noto, baritone. A large audience gave enthusiastic applause to the young singers, who were heard in works of Giordano, Puccini, Nevin, Brahms, Luzzi, Schubert, Del Riego, Speaks, Cadman, and others. Max Hollander, violinist and pupil of Samuel Gardner, assisted with obbligati and gave numbers by Wieniawski and Gardner. Marjorie Hall gave support at the piano.

\* \* \*

At a studio recital by pupils of Carl V. Lachmund of Steinway Hall, on Feb. 4, Arthur Pagett, a youthful composer played pieces by Rubinstein, Hensel and quartet accompaniment.

William Reese, another young pupil, was one of the soloists at the February concert of the Yonkers Chaminade Club, of which Mrs. Francis Winslow is president, and Beatrice Fine, chairman of the program committee. Mr. Reese played pieces by Rubinstein, Hensel and Liszt.

\* \* \*

Several of the Klibansky pupils have been heard with success. Emilie Henning was the soloist at a banquet at the Mayflower Jan. 2, in Washington. Other engagements of Miss Henning are as special soloist at St. Paul's Unitarian Church, soloist at a Masonic affair in the Auditorium; and a recital at the Congressional Country Club in Washington.

Mr. Klibansky gave two recitals with singers from his studio; in White Plains on Jan. 19, under the auspices of the Daily Reporter and Jan. 11, at the Auditorium of the Y. M. C. A. Participants were Anne Elliott, Aimee Punshon, Maria Kalla, Joseph Johann, Sam Wolf, Paul Simmons.

Aimee Punshon was soloist at the lecture-recital of Hermann Epstein, Feb. 2 in the Community Church Auditorium.

Sam Wolf was re-engaged for a concert in Atlantic City on Feb. 8.

Among singers now working with Mr. Klibansky are Lauritz Melchior of the Metropolitan Opera, and Ruth Thomas, prima donna of "The Pirates of Penzance" now playing at the Plymouth Theater in New York.

Anna Scheffler Schorr who studied with Mr. Klibansky for the last few months has left for Berlin, where she is engaged at the Staats Oper.

\* \* \*

The La Forge-Berumen studios report: W. J. Henderson gave the first of a series of six lectures on Monday afternoon, Feb. 7, when a large group of students attended.

Margaret Sears, pianist, recently accompanied Katherine Tift-Jones in a recital given in Newburgh, N. Y.

Ernesto Berumen gave a recital at Grace Church, New York, for the Arts Club of New York, on Feb. 8. He was assisted by Edna Bachman, soprano, and Richard Miller, bass. Myrtle Alcorn and Alice Vaiden were the accompanists.

Alice Vaiden accompanied Grace Marcella Liddane in a recital at Chickering Hall, on Feb. 8. Included on the program was a composition by Miss Vaiden called "Ballade of the Colleens."

Gil Valeriano, young Spanish tenor, gave a successful recital in Jordan Hall, Boston, on Jan. 22. Miss Vaiden accompanied him.

Mr. Valeriano was heard in joint re-

cital with Frances Alda on Thursday morning, Jan. 27, at the Hotel Plaza, New York. Frank La Forge was at the piano for both Mme. Alda and Mr. Valeriano. Mr. La Forge accompanied Dusolina Giannini in her New York recital at Carnegie Hall on Jan. 25.

Lillian Hunsicker, soprano, will be heard in recital at Jordan Hall, Boston, Mass., on the evening of Feb. 24. George Vause will be at the piano. Mr. Vause sailed on Feb. 1 for Bermuda, to be heard as accompanist and assisting artist to Margaret Matzenauer.

Marion Ledos, soprano, will be heard in recital at the Woman's Club of Upper Montclair, N. J., on Thursday evening, Feb. 24. Miss Ledos will include in her program numbers in German, French, Italian and English. "Sleep Song" by her teacher, Frank La Forge, will be among the English group.

### Frank Sheridan Gives Recital at Mannes School

Frank Sheridan was the second recitalist in the artists' series at the David Mannes Music School, giving a program on Monday evening, Feb. 7, which was heard by the faculty, students and friends of the school. Mr. Sheridan began with Bach's "Chromatic" Fantasy and Fugue, after which he played the Schumann G Minor Sonata. A group of French pieces, including Ravel's "Jeux d'eau," Fauré's Impromptu, Debussy's "Feuilles Mortes" and "Danse," preceded Balakireff's "Islamey."

### American Program for Philharmonic Concert for Children

"Hear Americans First" is the slogan of the next pair of children's concerts of the Philharmonic Society on the morning and afternoon of Feb. 19, in Aeolian Hall. In order to familiarize the youngest generation of American music-lovers with native composers, Ernest Schelling has decided to devote one entire program to American music. As usual Mr. Schelling will illustrate the music with an explanatory talk and lantern slides. MacDowell, Converse, Taylor, Carpenter, Brockway, Hadley and Herbert are represented.

### Announce First Performance of "Raven"

On Sunday evening, Feb. 20, at the Hotel Plaza, will be given the first performance of a musical setting of Poe's "The Raven" by a young American composer, Robert Braine of New York. This setting is for baritone, piano, violin, viola, cello, clarinet and bassoon. The work will be played by the New York Chamber Music Society. Carolyn Beebe, pianist and director, with Fraser Gange as the vocalist.

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# In the Artists' Route-Book

Isador Gorn, pianist, will give a recital in Aeolian Hall on the evening of Feb. 28.

\* \* \*

Oliver Stewart, tenor, will give his first public recital in the metropolis on March 10, in Town Hall.

\* \* \*

Charles Hackett, tenor of the Chicago Civic Opera Company, will be the recitalist at the March concert of the Civic Concert Service in Greenwood, Miss.

\* \* \*

Henri Deering, pianist, who is now touring the Pacific Coast, will give a recital in Aeolian Hall on the afternoon of March 8.

\* \* \*

Myra Reed, pianist, who recently made her New York début, will give a second recital in Aeolian Hall on Sunday evening, March 6.

\* \* \*

Lea Luboshutz, violinist, and William Simmons, baritone, will give a joint radio recital in Toronto on Feb. 24 under the auspices of Atwater Kent.

\* \* \*

Artamon Moskalensky, Russian violinist and a professor at the Prague Conservatory, will make his début in Aeolian Hall on March 2.

\* \* \*

The Holland Vocal Trio will give a concert in Town Hall on Sunday afternoon, Feb. 20. A program of madrigals, part songs, etc., will be given.

\* \* \*

Martha Graham, dancer, assisted by her pupils and Louis Horst at the piano, will give another program at the Guild Theater on Sunday evening, Feb. 27.

\* \* \*

Mischa Levitzki, pianist, will fill ten engagements between Feb. 4 and March 1, including four concerts in Texas and his fourth appearance of the season in Chicago.

\* \* \*

Paul Roes, pianist, was invited to give a program for the MacDowell Club on Sunday evening, Feb. 6, in the new club theater. His first western appearance is scheduled for Chicago on Feb. 20.

\* \* \*

Recently Guy Maier and Lee Patterson completed their third consecutive tour of the Pacific Coast, and are now on the last lap of their tour. They will sail on April 6 for appearances in London, Holland, Paris and Berlin.

\* \* \*

After his engagement in Mount Vernon, Ohio, on Jan. 25, Francis Macmillen returned to Washington, where he played on the evening of Jan. 26 before starting his southern tour in Montgomery, Ala., on Jan. 28.

\* \* \*

Lewis Richards, American harpsichordist, who appeared here earlier in the season as soloist with the New York Symphony, gave a piano and harpsichord recital recently in Ann Arbor, Mich., where he began his study of music at the University School of Music.

\* \* \*

Mrs. William Nelson is giving a miniature course of morning musicales, in the main ballroom of the New Suburban Hotel in Orange, N. J. The first was given on Feb. 8, when Mary Lewis was the recitalist, and the second is for March 1 by Reinhard Werrenrath, baritone.

\* \* \*

Paul Prentzel of Waterbury, who recently returned to the concert field when he gave a recital with Mary Lewis in January, will offer a course of five recitals in Waterbury next season beginning in November and giving one monthly till March. Louise Homer, Josef Hofmann, the London String Quartet, Lucrezia Bori and Mary Lewis will be the artists heard.

## Los Angeles Student Wins Steinway Scholarship at Master Institute

Following scholarship trials which drew applicants from all parts of the country, the Master Institute of United Arts announces the award of the Frederick Steinway Scholarship to Louis Kantorovsky, a student formerly of Los Angeles. The winner will pursue his studies under Maurice Lichtmann, noted pianist and pedagogue and vice-president

of the Master Institute. After pursuing his work with several teachers in his native city, Mr. Kantorovsky, who is 22, came to New York where he continued his work. He has written several articles on music and musicians which are to be published by "Young Israel." As previously announced, the Frederick Steinway Scholarship was donated by the head of the piano house for study at the Master Institute of United Arts. This is its first award. It will be given annually.

## Blind Artists Give Concert in N. Y.

A blind pianist, Samuel Diamond, assisted by a blind coloratura soprano, Gertrude E. Lyons, were heard in Guild Hall, the Steinway Building, on Feb. 12. The pianist played some of the most difficult music in the literature of his instrument, including the Tausig arrangement of Bach's Toccata and Fugue in D Minor; Beethoven's "Waldstein" Sonata; Grieg's Ballad and the Polonaise in E by Liszt, making a very creditable showing. Miss Lyons sang the "Dinorah" and "Una Voce Poco Fa" arias and numbers by Veracini and Cyril Scott. Her voice is flexible and pleasing in quality. Marie Van Gelder, her teacher, played the accompaniments. A recitation of the Lincoln poem, "He Lives," by its author, A. N. Martin, was followed by a song with words from the same poem composed by G. L. Becker and sung by Mme. Van Gelder.

## De Harrack Begins Transcontinental Tour

Charles de Harrack, pianist, began a tour this week which will take him across the continent and into the southwest. His first appearance on this tour was in Seneca Falls, N. Y., Feb. 14. Other dates this week included Ashtabula and Van Wert, Ohio, and Richmond, Ky. During the balance of this month and in March Mr. de Harrack will appear in Arkadelphia, Ark.; Sherman, College, Galveston, Georgetown and San Marcos, Tex.; Trinidad, Colo.; Casper, Wyo.; Lewistown, Great Falls, Kalispell and Libby, Mont.; Wenatchee and Cheney, Wash.; Boise and Wendell, Idaho; Alliance, Neb.; Hibbing, Minn.; Charles City, Fairfield and Chariton, Iowa; Tarkio, Mo., and Stillwater, Okla.

## Boston Demand For Giesecking Forces Change of New York Recital Date

Demand for a return to Boston of Walter Giesecking is so great that the Boston Symphony has arranged for an appearance for him there on March 14. In order to accommodate the Boston music lovers, it is necessary to postpone Mr. Giesecking's New York recital from March 14 until Monday afternoon, March 28, in Carnegie Hall. The present tour of fifty dates has met with success, warranting Mr. Giesecking's consent to come to this country for four months next season, thirty-five engagements on this tour having been booked. It was impossible to include these engagements on the present tour as his European tour begins early in April and he must sail after the New York recital.

## Musicians Club Honors Grainger

The Musicians Club of New York, Inc., gave a reception and tea on Sunday afternoon, Feb. 13, in honor of Percy Grainger. Musicians, actors, managers, composers, playwrights and laymen, to the number of seven hundred, caused the walls of the Twelfth Night Club to bulge when they gathered there, between the hours of five and seven, to greet Mr. Grainger before his departure for Chicago. Refreshments were served in the rear rooms of the club, the whole entertainment being skillfully managed by Mrs. Arthur Bergh, wife of the president of the Musicians Club. Many notables of the screen, dramatic, operatic and concert stages were present.

## Thomas Will Sing Popular Program

John Charles Thomas, American baritone, will give his second recital this season in Aeolian Hall on Sunday afternoon, March 6. Carnegie Hall was to have been engaged for the event. Mr. Thomas' first concert was given there, but the larger auditorium was found to be taken on that date. Mr. Thomas' program will be a popular one.

## Robert Slack is Visitor to New York

Robert Slack, concert manager of Denver, Colo., was in New York last week on one of his regular Eastern trips. Mr. Slack has been in local concert man-

## BROOKLYN RESPONDS TO "ROMEO'S" CAST

### Casella Is Notable Figure Among Performers of Distinction

By Arthur F. Allie

BROOKLYN, Feb. 12.—The Metropolitan Opera Company presented "Roméo et Juliette" in the Academy Opera House on Feb. 8. The cast included Lucrezia Bori as Juliette; Ellen Dalossy, Stephano; Henriette Wakefield, Gertrude; Armand Tokatyan, Roméo; Rafaelo Diaz, Tybalt; Max Altglass, Benvolio; Giuseppe de Luca, Mercutio; Millo Picco, Paris; Paolo Ananian, Gregorio; Adamo Didur, Capulet; Léon Rothier, Friar Laurent, and Louis d'Angelo, Duke of Verona. The opera was received with

great favor. Miss Bori was an appealing heroine, in appearance and in voice; and Mr. Tokatyan sang with fervor and to good effect. Louis Hasselmans conducted. Alfred Casella appeared at the Academy of Music on Feb. 7, under the auspices of the Brooklyn Free Musical Society. Mr. Casella played a group of "old master piano pieces" by Frescobaldi, Zipoli and Scarlatti, and his own "Eleven Pezzo Infantali." Others who appeared on the program were Moses Levine, violinist, and Dmitry Dobkin, tenor.

The Brooklyn Institute of Arts and Sciences presented Katherine Bacon, pianist, and John Parrish, tenor, in the Academy Lecture Hall on the afternoon of Feb. 8, and on the following evening, Charlotte Lund, soprano, assisted by N. Val Pavey, pianist and baritone, in a special interpretation of "Die Walküre."

Ruth Bradley Keiser Active in West

Ruth Bradley Keiser, pianist, has played recitals in many of the important Oregon cities. After her annual Portland recital she played in Baker, Burns, Marshfield, Eugene, Corvallis and other towns. Mrs. Keiser played in Vancouver and Bellingham, Wash., as accompanist for Catherine Wade-Smith, violinist, the first week of January. The early part of February finds her especially active, with appearances for the MacDowell Club, at the Cotlin School and in Roseburg. Mrs. Keiser has been engaged to play before the Music Teachers' Association of Everett in April. Other dates in Washington and California pending.

## Vierne Gives Third Recital

Louis Vierne, titular organist of Notre Dame de Paris, gave his third recital in the Wanamaker Auditorium on the afternoon of Feb. 6, the program consisting of works by Bach and by himself. Mr. Vierne began with Bach's D Major Prelude and Fugue, two Choral Preludes, six of his own Twenty-Four Pieces in Free Style, and the Adagio and Finale from his own Third Symphony. He then improvised, as an encore, a piece on the notes B, A, C, H, the German designation for the notes which in English are B Flat, A, C and B. Mr. Vierne leaves shortly for a tour and will be heard again in New York before returning to France.

## Virginia Moreno Soloist in Georgia Concerts

Virginia Moreno, soprano, was recently soloist at a concert given by the St. Cecilia Club of Atlanta. Miss Moreno was also soloist at the first orchestral concert of the Rome Symphony, Rome, Ga., conducted by Paul Nixon. Other Georgia engagements for her included Washington Seminary and Brenau College.

## Master Institute Pupils Give Event

Under the auspices of the Master Institute of United Arts, a student recital was given on the evening of Feb. 15 in the series of events presented for the public by the Roerich Museum. The recital was presented by students of various departments of the Master Institute and included instrumental and vocal numbers as well as ensemble works and chamber music.

## Richard Buhlig Ends American Tour

Richard Buhlig, American pianist, brought his American tour to an end with a recital at Briarcliffe, N. Y., on Jan. 27. He has sailed for Europe to participate in a series of Beethoven memorial concerts in March. Mr. Buhlig will return early next fall for his second American tour, and is already heavily booked in the west and south.

## Charles Tamme and Pupil Heard in L. I.

Charles Tamme, tenor, and his pupil, Rose Helen Stuhlmeyer, soprano, appeared at a private musical in the home of Mr. and Mrs. Charles Peters of Hempstead, L. I., on Jan. 28. Mrs. Charles Tamme accompanied both singers for a program which embraced arias from "Aida," "Pagliacci" and "Lakmé."

## Tollefsens Engaged for Lynchburg, Va.

The Tollefse Trio will appear in Lynchburg, Va., on March 7, under the auspices of the Music Lovers' League of that city. Beethoven's C Minor Trio will be played as a memorial tribute.

## Margaret Northrup Has Canadian Dates

Margaret Northrup, soprano whose many appearances in Canada include New Glasgow, N. S.; Montreal, Toronto and Hamilton, Ont.; has recently been engaged as soloist with the Temple Male Choir of Ottawa for Feb. 22. If connecting dates do not interfere, Miss Northrup plans to remain in the vicinity and take advantage of the winter sports. Lately she sang in "Messiah" in Jersey City and Passaic.

## Vera Ward Will Make Recital Début

Vera Ward, pianist from Milwaukee, will make her New York recital début in Aeolian Hall, on Tuesday afternoon, Feb. 22, when she will present a program by Bach, Beethoven, Liszt, Chopin, Debussy and others.

## JOINT ORCHESTRAS TO HONOR DAMROSCH

Symphony and Philharmonic  
Will Combine for One  
Concert

The Philharmonic Society of New York and the Symphony Society of New York will combine in giving a concert in honor of Walter Damrosch in the Metropolitan Opera House Tuesday evening, March 15, it is announced. The entire personnel of both orchestras, totaling 200 musicians, will participate.

The evening's program will be shared by the three conductors of the two orchestras—Fritz Busch, who will then be here as guest conductor of the New York Symphony; Wilhelm Furtwängler, guest conductor of the Philharmonic, and Walter Damrosch, whose resignation as musical director of the New York Symphony takes effect at the close of this season. His final series of concerts will be given during the last week in March and the first two weeks of April.

"At the request of Mr. Damrosch," says the announcement, "the proceeds of the concert will be contributed to the National Music League, an organization which aids young artists in starting their career."

Harry Harkness Flagler and Clarence Mackay, respective presidents of the Symphony Society and the Philharmonic Society, are vice-presidents of the League.

On the executive committee for the joint concert are Mrs. Henry Martyn Alexander, Mrs. Charles S. Brown, Jr., Mrs. William Rodman Fay, Mrs. Charles S. Guggenheim, Mrs. Christian R. Holmes, Countess Mercati, Mrs. Otto Kahn, Mrs. Pleasants Pennington and Mrs. J. West Roosevelt.

## PHILADELPHIA SUIT OPPOSED BY LEAGUE

Meeting of Organization Is  
Protest Against  
Action

PHILADELPHIA, Feb. 12.—As a protest against suit brought recently by a city taxpayer as a test case to restrain the city from appropriating money to certain cultural organizations, the Philadelphia Music League called a meeting in the Bellevue-Stratford Hotel Friday, Feb. 4. The forty organizations included in the league were represented.

The outcome is being watched with great interest, as the suit involves such organizations as the Pennsylvania Academy of the Fine Arts, University of Pennsylvania Museum, School of Industrial Art, School of Design for Women, University of Pennsylvania Scholarships, Philadelphia Music League, and the Philadelphia Civic Opera Company. Some of these organizations have contributed outstanding cultural service to Philadelphia for over a century or more.

In the absence of Dr. Herbert J. Tilly, the president of the league, whose illness prevented his coming, James Francis Cooke, head of the Presser Foundation and editor of *The Etude*, presided. Addresses were made by Theodore Waters, editor of *Musical Philadelphia*, a new musical publication sponsored by the league; William O. Miller, chairman of the Philadelphia Festival Chorus on the league board, and also of the University of Pennsylvania; Robert V. Bolger, secretary of the league and attorney in the case; Harvey M. Watts, formerly of the *Public Ledger*, and Col. Samuel Price Wetherill, Jr., president of the Art Alliance of Philadelphia.

Colonel Wetherill proposed that a meeting of the councils of the six organizations be called to prepare some definite and concerted action. The meeting closed with a report of the league's activities, prepared and read by Mrs. Frederick W. Abbott, the director.

**Quits U. S. Marine Band After Thirty Years**

WASHINGTON, Feb. 16.—Principal Musician Henry Repetti was retired from the United States Marine Band on Feb. 9, after more than thirty years' service. Mr. Repetti will continue to reside in Washington. A. T. M.

## Composer, Librettist and Tenor Protagonist of Metropolitan's Newest American Grand Opera



Photo by Wide World

THIS photograph, taken on the roof stage of the Metropolitan at one of the rehearsals last week, shows Edward Johnson, who creates the rôle of *Aethelwold* in the latest American opera, consulting with Deems Taylor (center) and Edna St. Vincent Millay, over details of the score of "The King's Henchman." A glimpse of Tullio Serafin, the conductor who prepared the opera for its world première and of some of the other singers is found in the background. The Taylor-Millay opera was scheduled to have its first performance anywhere the evening of Feb. 17. Mr. Taylor was commissioned two years ago by Giulio Gatti-Casazza to write an American opera especially for the Metropolitan, and Miss Millay provided him with the book.

### INCORPORATE NEW GUILD TO SPONSOR OPERA IN ENGLISH

Long Season in New York City is Announced—Opera House to Be Leased Soon, It Is Stated

Opera in English will receive a new stimulus, it is announced, in the recent incorporation of the National Opera Guild, Inc., approval of which was made last week by Supreme Court Justice Aaron J. Levy.

The plans, as reported, contemplate the beginning of activities next fall, with the intention of presenting standard works in English at reasonable prices, and with the hope of encouraging American singers and composers by establishing further opportunities for the utilization of their talents.

The National Opera Guild, Inc., has been fully financed, it is stated, and plans a season of from thirty to thirty-five weeks in New York, with a sufficient répertoire to permit a frequent change of program. Efforts are now being directed to obtaining English translations of ten of the most popular operas, which are to form the nucleus of the répertoire, it is stated.

The Guild announces that a number of New York's business men are giving substantial aid, and that since a co-operative rather than commercial enterprise is being planned, high-class opera at prices within the reach of all will be possible. It is announced that a lease for a suitable opera house will be signed

in the near future, and that selection of the company will begin shortly.

The establishment of the Guild, it is stated, is the result of two years' labors of Semion Tomars, who has been identified with opera in New York City since 1906, and for more than thirty years with various operatic ventures.

### Bill Brought in Senate to Drop Admissions Tax

WASHINGTON, Feb. 16.—An effort is being made in the Senate to abolish the tax on admissions. While the bill for remission of steamship ticket taxes for the American Legion was under consideration, Senator King of Utah introduced a substitute for the bill which not only provides for dropping the steamship tax, but also would abolish the present tax on all admissions and dues. It is planned to push the bill vigorously, according to a statement of Senator King. The Bureau of Internal Revenue reports that in the year 1926 taxes collected on admissions to opera, concerts, theatrical amusements and motion pictures totaled \$20,900,775.48, as compared with \$24,774,315.09 in the year 1925—a decrease of \$3,873,539. Admissions taxes collected in New York State alone in 1926 amounted to \$7,556,576, to be compared with \$8,111,011 in 1925. A. T. M.

## CHILDREN RALLY TO MACDOWELL CAUSE

Response to "Children's Crusade" Encourages Federation Leader

Encouraging reports from all parts of the United States indicate that the "Children's Crusade," conducted under the auspices of the National Federation of Music Clubs for the purpose of completing the \$300,000 endowment fund for the Edward MacDowell Memorial Colony, is moving onward with an enthusiasm that promises success. Mrs. Edgar Stillman Kelley, president of the Federation, is giving her personal attention to the campaign, and is confident that the goal will be reached within the specified time.

In the interests of the Crusade, Mrs. Kelley recently visited Boston to attend a meeting of the State presidents in the Plymouth district, and attended a luncheon of the Matinee Muscale Club of Philadelphia. In both cities she found that the movement is being pressed energetically.

Contributions to the fund are coming from individuals as well as from the Junior and Senior clubs, and from children in the public schools where Junior club members are assisting in the Crusade. Donations vary from large sums to collections of pennies sent in by groups. In one day, for example, Mrs. Kelley received a gift of \$300 from Mr. Otto Miestner of Milwaukee and a five dollar check from the Junior Club of Frankfort, Ky.

The Junior Musical Club of the Wednesday Afternoon Musical Club of Bridgeport, Conn., raised \$50 through an entertainment given by its members. Among contributions received at headquarters this week were \$25 from Mrs. Wade MacMillan of Oxford, Ohio, \$15.83 from the Morning Musical Club of Battle Creek, Mich., and \$10 from the MacDowell Vocalists of Utica, N. Y.

Benefit concerts for the fund are being planned in many cities. Mrs. Grace Watson Duckwall, Indianapolis chairman for MacDowell Week, announces a two-piano recital. Abby Putnam Morrison Ricker is giving this evening in the Hotel Plaza, New York City, a program of "opera soliloquies," assisted by Alberto Salvi, harpist.

Cincinnati is to have an intensive drive just previous to the national MacDowell Week from March 7 to 14. Oxford, Ohio, is raising a fund of five cents from each citizen, and other cities are following this plan. The students of the Junior high school in Aberdeen, S. D., are to give a benefit concert in the near future.

The Clifton Music Club of Cincinnati, Mrs. John Hoffman, president, is arranging a benefit recital for the Crusade on March 15; Percy Grainger will be the artist. Miss Baur of the Cincinnati Conservatory is planning a twelve-piano concert for March 22.

### BOLM BALLET TO APPEAR FOR COMPOSERS' LEAGUE

Chicago Organization Will Be Seen at Event—Conducted By Serafin—Program is Modern

The evening of March 27 will witness the first New York presentation by the League of Composers, of the Adolph Bolm Ballet, which Mr. Bolm will bring from Chicago with the original stage settings and dancers. This program of dance music and orchestral numbers, taken entirely from the modern répertoire, will be conducted by Tullio Serafin, who will appear for the League by courtesy of the Metropolitan Opera Company.

Mr. Bolm will present works by Skriabin, Tansmann and Eichheim, which are among his most recent choreographic arrangements and have been produced in Chicago within the last year. For these ballets, as for several others in the répertoire of his novel organization, Nicolas Remisoff has arranged the décors. Ruth Page, première danseuse with Mr. Bolm and now guest dancer at the Metropolitan Opera House, will appear with him and his troupe.

Mr. Serafin will also conduct a new work by Richard Hammond, young American composer, who has arranged a series of dances for Angna Enters.